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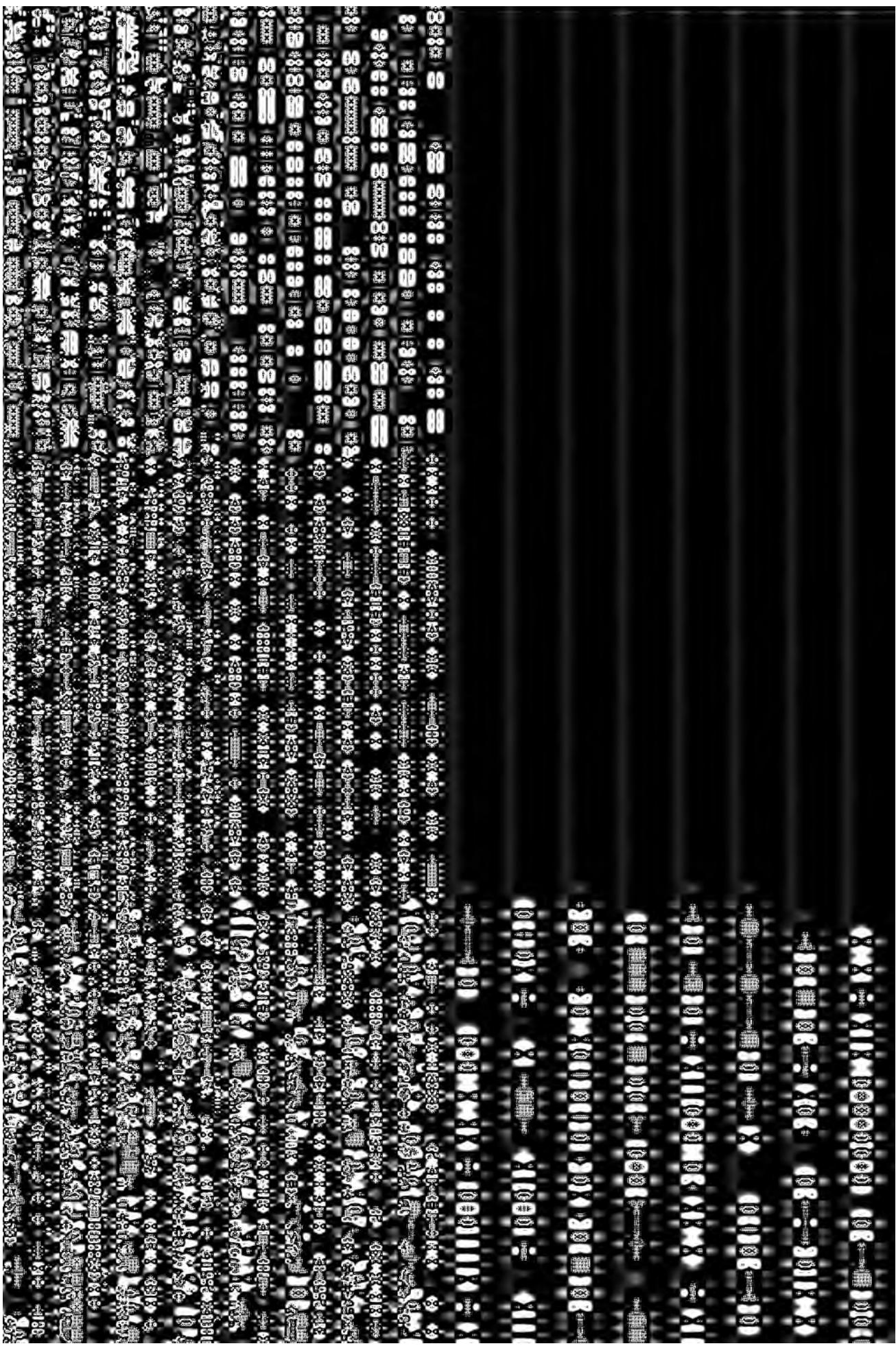
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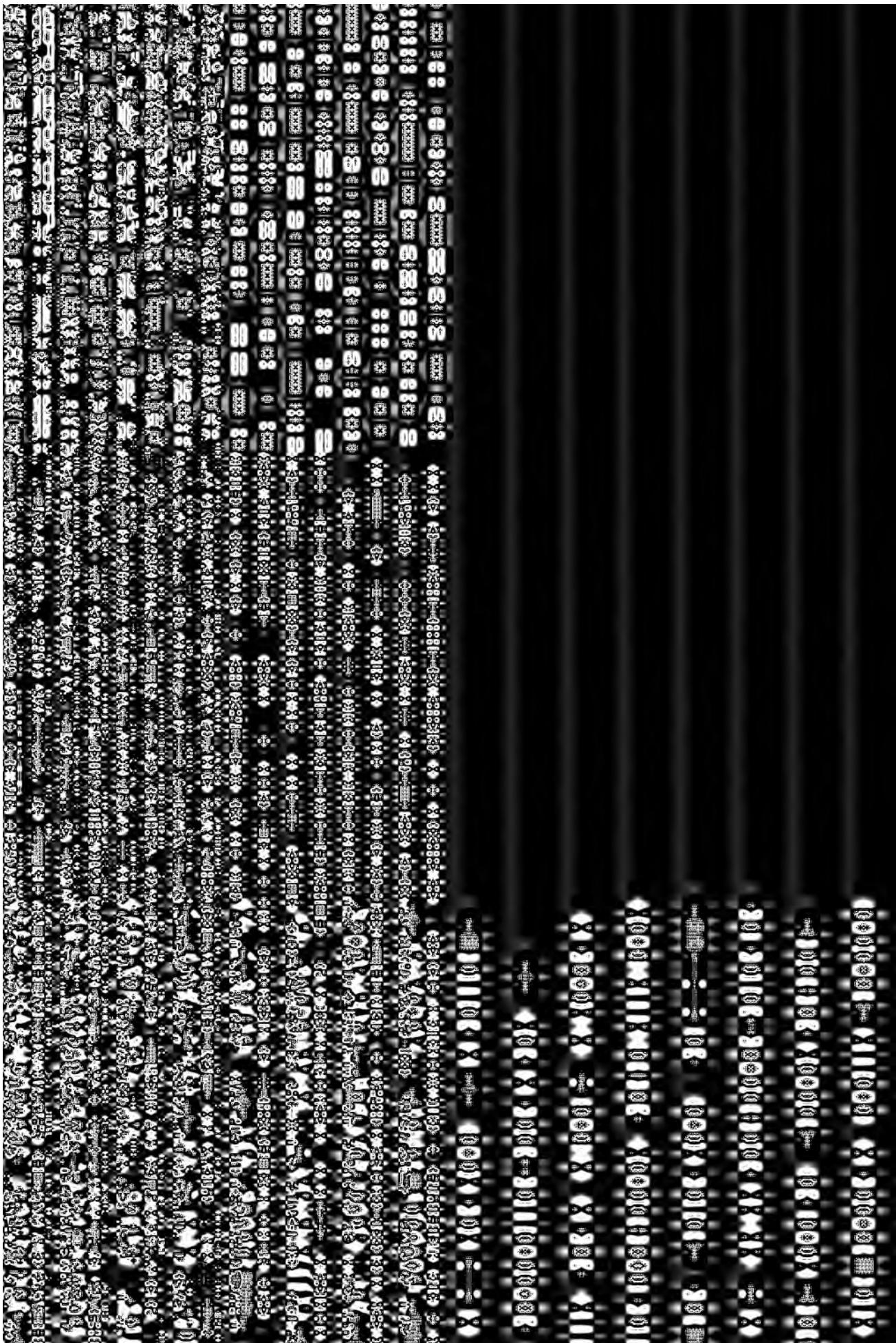
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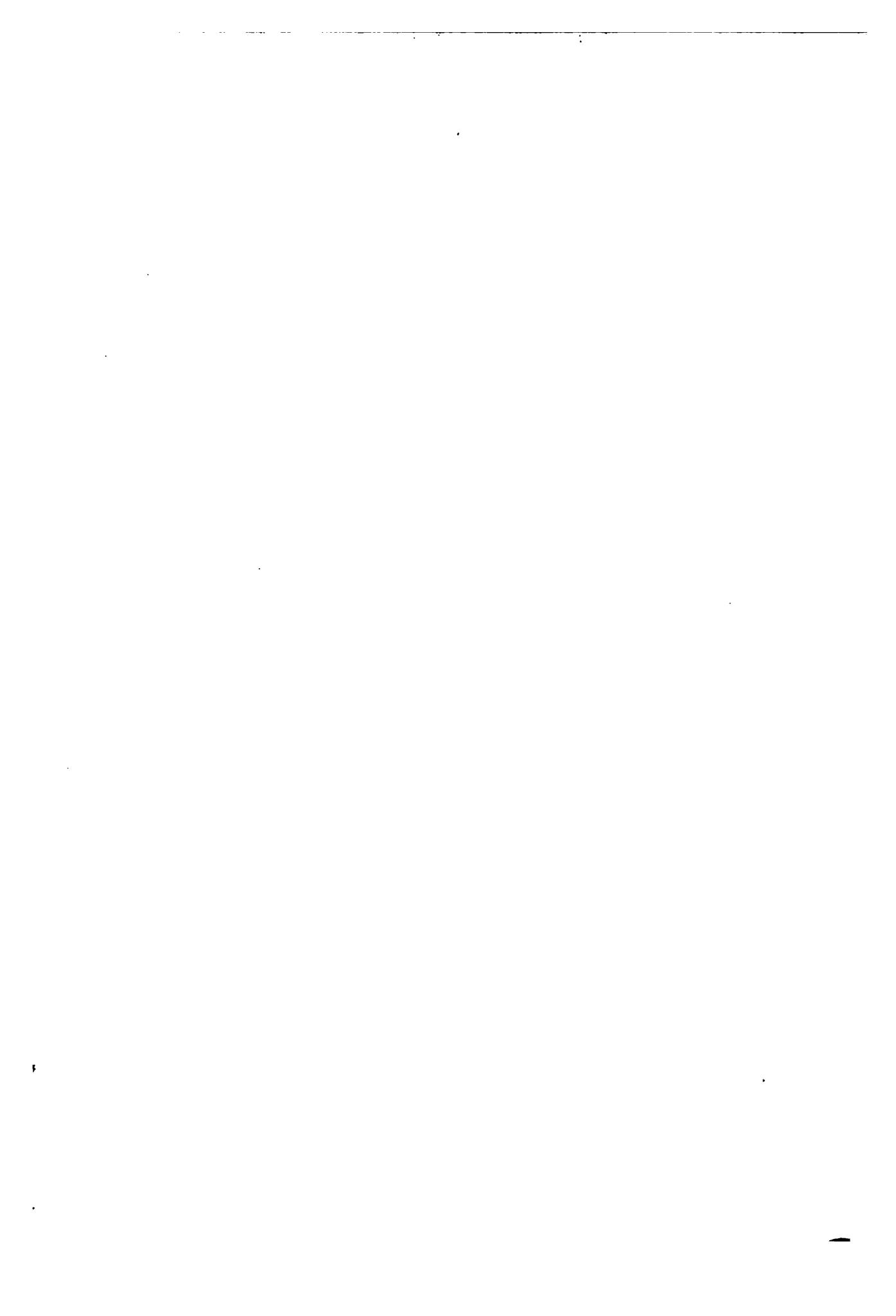
MUSEUM





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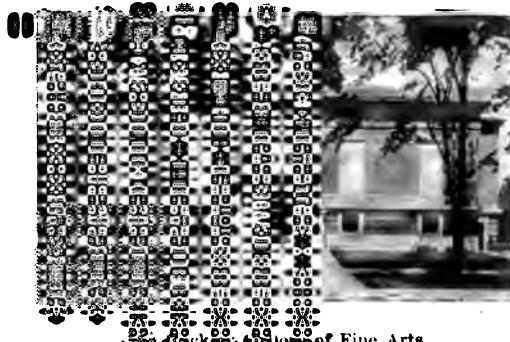




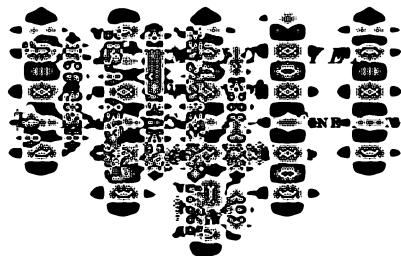


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• Museum of Fine Arts



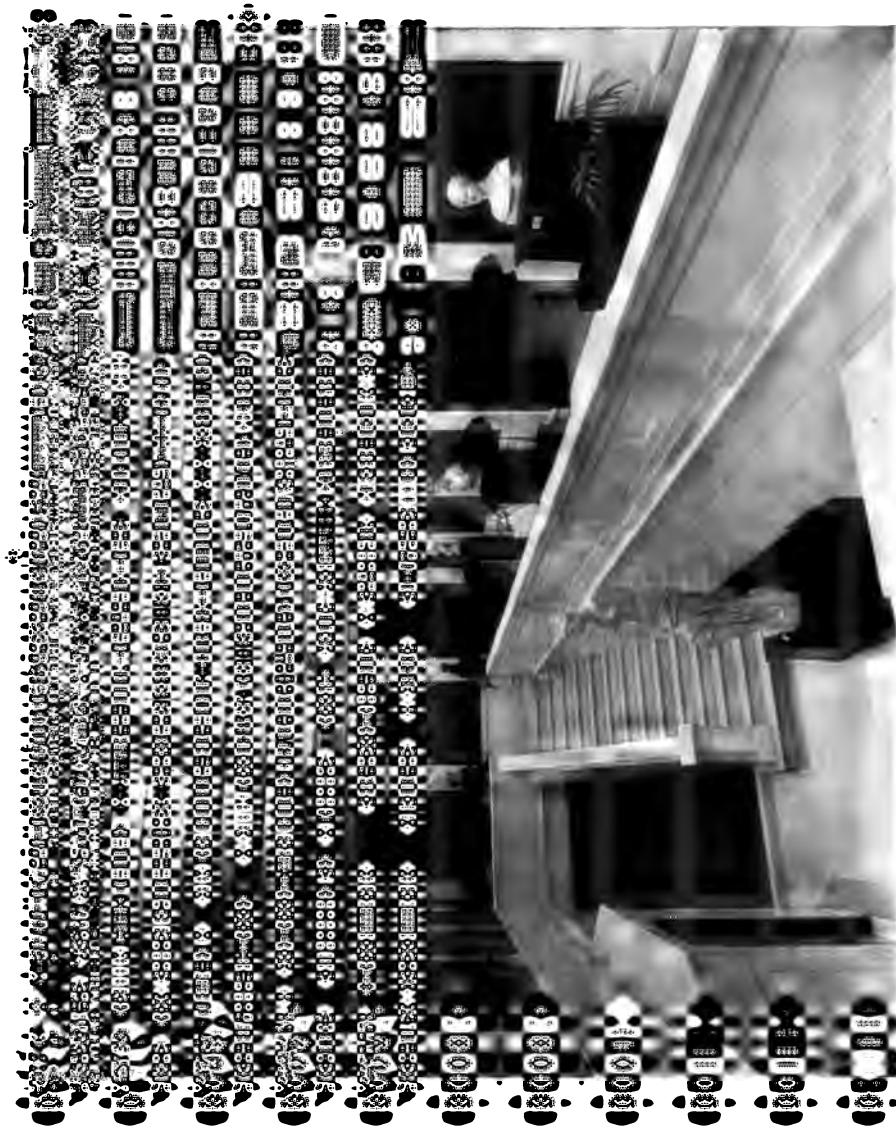
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ART IS THE LUBRICANT OF LIFE

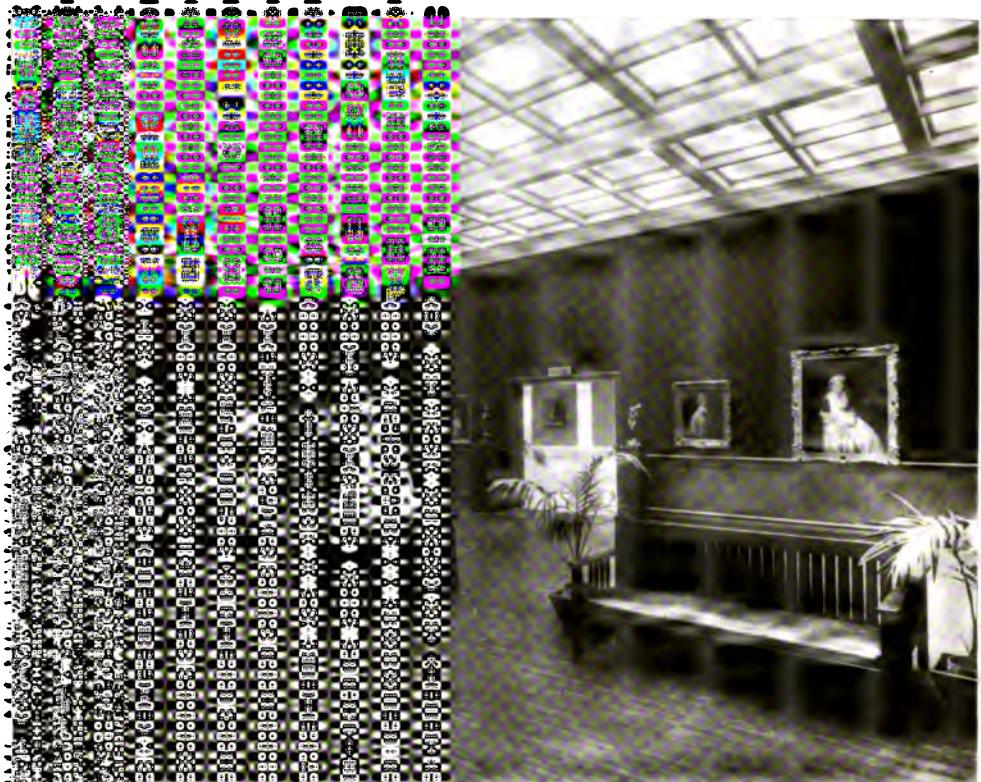
TO
MY WIFE



Corridor, Hackley Gallery

Introduction

IN publishing this book my aim has been to show what is being accomplished in one city, Muskegon, in the way of bringing together a small collection of significant art at, relatively speaking, a limited cost. We have a collection which includes many fine paintings and represents many of the greatest masters. While they are not all superb examples of the artists, yet the average of quality is comparable with the most important public collections in the United States. They are all typical examples embodying those qualities for which the artist's work is significant. A list of our paintings is given with reproductions of many of the important canvases. Some of these will be, eventually, exchanged for better examples as the opportunity arises; other names will be eliminated entirely.



19. The Hackley Room, Hackley Gallery

The Practical Value of An Art Museum

BEFORE an art museum can be effective in its instruction, a good permanent collection of objects of art is essential, representing as far as obtainable the artistic endeavor of the world, with so much of the historical element introduced as is possible without jeopardizing its quality from an art standpoint. In speaking of instruction, I do not refer to the making of artists, but to that teaching which tends toward the development of the perceptive faculty in the general public, in order to give to every one the opportunity of creating within himself that sensitiveness to truth which is necessary to the full enjoyment of art. It is a peculiar condition that while so much is being done to provide facilities to enable men and women to adequately express themselves in art, comparatively little is done to train the public to intelligently appreciate the results of these efforts.

In building up the small permanent collection of the Hackley Gallery, our object is to bring together a number of original paintings, etchings, bronzes, and reproductions of Greek and Roman sculpture, representing those men who have exercised the greatest influence on the world's art. The smallness of our gallery unfortunately precludes us from aspiring to cover the whole range in the history of art, and we have, therefore, been content with the works of those artists which came onto the market from time to time and were commensurate in price with our financial resources.

In following this policy, however, we have not been influenced in selecting pictures for the names alone; neither have we been induced to consider at any time an example by an artist, whatever his reputation might be, for its merely superficial qualities. No painting has been accepted to occupy a permanent place in the Hackley Gallery unless it included those

THE PRACTICAL VALUE OF AN ART MUSEUM

characteristics which are associated with the artist's best work. Whether or not a picture is attractive, in the popular sense, has never been considered.

We have also avoided those paintings which are the result of commercial prosperity. I refer to pictures which depend upon the mechanical reproduction of some of the superficial characteristics of the object painted, or upon dexterity in execution, which is a substitution for spontaneous feeling; or sensationalism and vulgarity of color. I do not intend to imply that the color in this type of picture is vulgar because it is brilliant, for there is brilliant color in many of the great old masters, as well as in a Turner, a Monticelli, a Brangwyn, or in the works of many of the modern Frenchmen. We rarely find, however, examples of these men purchased by any but the most discriminating of private collectors, whereas the others to which I refer are owned by those purchasers who are obviously lacking in discernment.

An important adjunct to the Gallery is a complete collection of Arundel and Medici prints which adequately covers the Early and High Renaissance. These admirable reproductions of the early masters, combined with the art department of the Hackley Library which includes 5000 books devoted to art, are of inestimable value for educational purposes.

In teaching, we have resolutely set out to inculcate discrimination and a love for those things which tend to help a community to live, not only nobly, but in a graceful and joyful manner. We teach that the contemplation and appreciation of enduring art of the past and the relevant art of the present are the foundation upon which to base one's conduct and ideas.

Classes of school children coming regularly to the Hackley Gallery receive instruction which is not confined to the history of art or to individual paintings, for inculcated with it is the

art of doing everything. They are taught, through that work which is the true expression of the artist and relevant to the period and environment in which it was created, that to be successful in any walk of life it is necessary to have confidence in one's country, one's own period, and principally in one's self. So, although our teaching chiefly deals with abstract ideas, it has a practical side of great material value as well as helping to bestow upon these children that great gift, the art of living, which will eventually be understood and enjoyed by all instead of by the privileged few.

We emphasize that the relation of art to its environment is due to the sensitiveness of the artist to his surroundings, and that sensitiveness is also necessary on the part of each one of us before we can enjoy a painting, sculpture, or any work of art; that we must become, metaphorically speaking, a part of that art inasmuch as we belong to the general conditions which evolved it and of which the artist is also a part. When this sensitiveness becomes the property of every one, the standard of living will be raised; and when this standard is reached, any so-called work of art, be it in paint, print, or marble,—which is the result of commercialism only,—will be unprofitable to produce because every one will have the instinct to feel the spurious motive which has prompted the work.

RAYMOND WYER.

The Hackley Gallery of Fine Arts

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WILLIAM CARPENTER *President*
FRANK HUBBARD SMITH *Secretary*
JOHN G. EMERY, JR. *Treasurer*
JOHN VANDERLAAN FRANK C. WHITNEY
JOHN VANDERWERF

PERMANENT COLLECTION

Oil Paintings

No.	Title	AMERICAN	Artist
1	Ecstasy		Ralph A. Blakelock
2	Ideal Head		George H. Boughton
3	Autumn Meadowlands		Bruce Crane
4	The Sirens		F. S. Church
5	In April		Charles H. Davis
6	In a Golden Light		Paul Dougherty
7	Nassau Beach		Leon Dabo
8	Snow Scene		C. Warren Eaton
9	Landscape		C. Warren Eaton
10	A France Sky		Alexis Jean Fournier
11	Figure of a Woman		C. W. Hawthorne
12	Edge of the Woods		George Inness
13	Evening Glow		William Keith
14	Old Covered Bridge		W. L. Lathrop
15	October		Lawrence Mazzanovich
16	Landscape		Willard L. Metcalf
17	Landscape		Leonard Ochtman
18	The Pilot		Edward Potthast
19	Landscape		Arthur Parton
20	Highwater, River at Topsfield		Chauncey Foster Ryder
21	The Gateway		Walter Shirlaw
22	Shepherd and His Flock		Walter Shirlaw
23	Clytie		Walter Shirlaw
24	Mountain Landscape		W. L. Sonntag
25	The Holy Family		Henry O. Tanner

Oil Paintings

No.	Title	AMERICAN (Continued)	Artist
26	Rising Moon	.	Dwight W. Tryon
27	Adoration	.	Douglas Volk
28	Old North Dock	.	Guy C. Wiggins
29	Evening	.	Alexander Wyant
30	Grand Canyon	.	F. Ballard Williams
31	Study in Rose and Brown	.	James McNeill Whistler
DUTCH			
32	Landscape	.	Theo. DeBock
33	End of the Day	.	H. J. Van Der Weele
34	In the Surf	.	Josef Israels
35	The Evening Meal	.	J. S. H. Kever
36	Landscape	.	Willem Maris
37	Low Tide	.	J. H. Weissenbruch
BRITISH			
38	Portrait of Charles H. Hackley	.	Allan Barr
39	Mr. Munroe Furgeson	.	Sir William Beechey
40	A June Day	.	J. A. Arnesby Brown
41	Sandpits at Hampstead	.	John Constable
42	Sir William Lynch	.	Thomas Gainsborough
43	Anne, Viscountess Irwin	.	William Hogarth
44	Souvenir de Noel	.	G. W. Lambert
45	The Marble Worker	.	Glyn W. Philpot
46	Portrait of Mrs. Baillie	.	Sir Henry Raeburn
47	The Road Through the Common	.	Jose Weiss
FRENCH			
48	L'Etang aux Villas	.	J. B. C. Corot
49	In the Forest of Fontainebleau	.	Narcisse Virgile Diaz
50	Moonlight and Sheep	.	Charles Emile Jacque
51	On the Sea Shore	.	R. X. Prinet
52	Nocturne in Bruges	.	Henri Le Sidaner
SPANISH			
53	Portrait of Don Juan Jose Perez Mora	.	Francisco de Goya

The Hackley Gallery of Fine Arts, Permanent Collection (*Continued*)

Water Colors

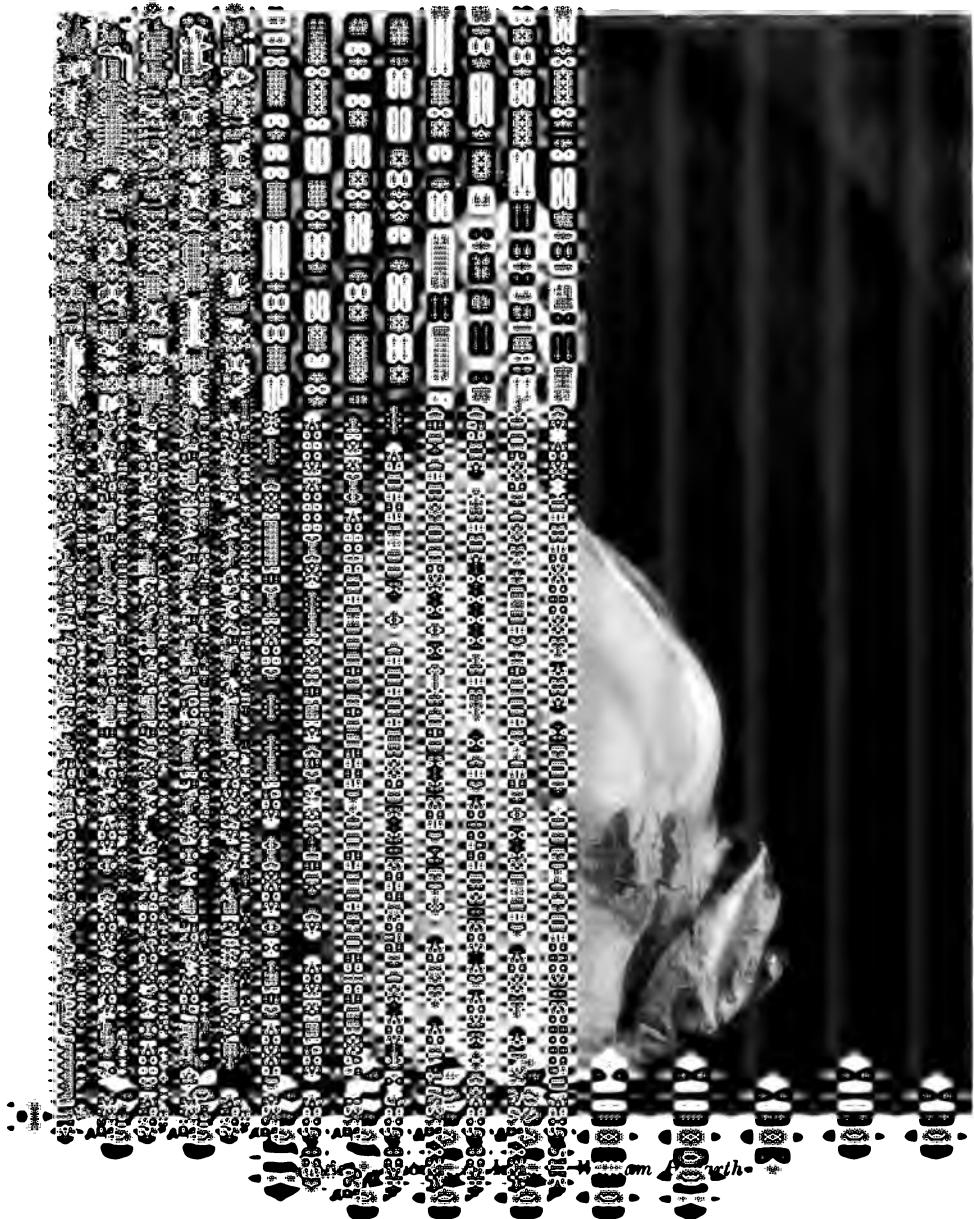
No.	Title	Artist
54	Dawn	Nathaniel H. J. Baird
55	Night on the Shuswap Lake	Charles John Collings
56	Ice Scene on the River	Charles John Collings
57	Sand Dunes	Walter Shirlaw
58	Glass Blowers	Walter Shirlaw
59	Sketch	Walter Shirlaw
60	Sketch for Mural Decoration	Walter Shirlaw

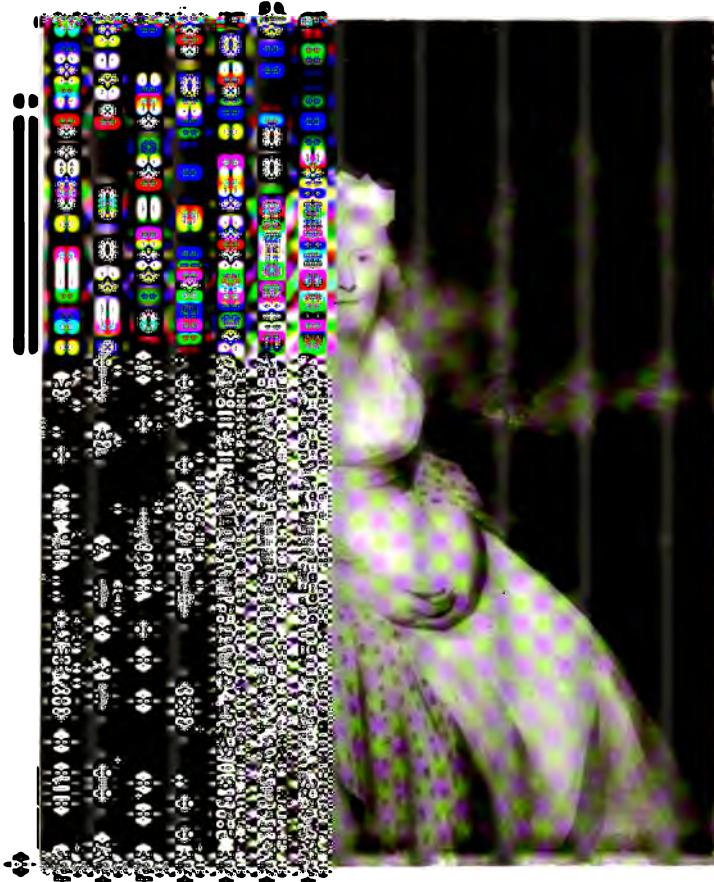
Etchings and Engravings

61	The Prince	Marius A. J. Bauer
62	Old Hammersmith	Frank Brangwyn
63	The Sower, after the painting by J. F. Millet .	Matthys Maris
64	The Christening, Oswestry Church	Allan Barr
65	Engraving from Portrait by Thomas Gainsborough	S. W. Reynolds

Drawings

66	Figure (Pencil)	Walter Shirlaw
67	Pencil Sketch	Walter Shirlaw
68	The Clearing (Pencil)	Walter Shirlaw
69	Garden of Pitti Palace, Italy (Charcoal)	Walter Shirlaw
70	La Terre (Bronze, dated 1910)	Jo Davidson





— Sir Henry Raeburn

The Hackley Gallery Permanent Collection

Art is a human conception and interpretation of things, unhampered by tradition and apparently rendered with all the spontaneity and unconsciousness manifested in the creation of Nature.

THOSE who have not seen the Hogarths in the National Gallery in London have only to pay a visit to the Worcester Museum in Massachusetts and look at the two examples in the permanent collection to know that William Hogarth was a master. The English public of Hogarth's day could only see the literary side of his work. This was because England has always been a literary rather than an artistic country, in spite of the fact that it has produced some of the greatest painters. "Anne, Viscountess Irwin" (Page 15) is a portrait of a young woman gowned in silvery grey, relieved by a touch of blue in the corsage bow. Behind the lower part of the figure is a drapery of soft rose. In the dark brown hair is intertwined a rope of pearls. The eyes are blue and there is a piquancy about the face which fascinates. There is much to suggest Watteau, contemporary of Hogarth, in the painting, especially in the treatment of the drapery. The color is as fresh as if it were recently painted, for Hogarth was most fastidious about the enduring quality of the pigment he used.

A painting of distinction is "Mrs. Baillie" (Page 16) by Sir Henry Raeburn. In some respects Raeburn was greater than any of his contemporaries. He possessed that rare ability which enabled him to paint a portrait with dexterity, embodying, apparently without effort, great qualities of tone and color. He was, without doubt, a colorist of the highest type, in spite of what some critics say to the contrary, and this was accompanied by a feeling of spontaneity characterizing every feature of his work, a virtue which is lacking in most of the paintings



by Sir Joshua Reynolds. The tonal quality in the portrait of Mrs. Baillie is exquisite, suggestive of the richness of old ivory; the color is pure and the treatment is broad and simple. Mrs. Baillie was the sister of Sir John Sinclair, Bart. of Ulbster in Scotland, whose portrait Raeburn also painted and which is considered one of his finest works. Mrs. Baillie was the second wife of William Baillie of Polkemmet who subsequently became Lord Polkemmet. This portrait, until recently, belonged to Lady Baillie of Polkemmet, in Scotland.

In conception and execution Gainsborough was an original painter; unlike Reynolds, he followed no tradition, or school. He unconsciously infused in his pigment a quality which imbued his subject with that unostentatious ostentatiousness typifying the man of quality in his day. Reynolds depended much upon clothes and other accessories, combined with a complete knowledge of the art of the past, to create this spirit of dignity, and the result at times verged on pretentiousness. "Sir William Lynch" (Page 18) portrays a man with a black, gold-braided waistcoat and buff colored coat, a high stock encircling his neck, and gray hair rolled up about the lower part of his head in the prevailing fashion of the day. Sir William Lynch, Knight Commander of the Bath, was Ambassador to the Court of Turin and afterwards member of Parliament for Webley, England, in 1776. This painting, which is referred to in Mortimer Menpes' book on Gainsborough, came from the collection of Mrs. Lynch Fletcher of Rugby, England, whose husband, Captain Lynch Fletcher, was a direct descendant of Sir William Lynch. This painting was engraved by S. W. Reynolds, the celebrated engraver and contemporary of Gainsborough, an impression of which we were also able to secure.

There is a similarity in the faces and figures of the early English portrait painters which is almost a family likeness. With the Spanish artist Goya it is different. Every man and woman he painted is a distinct personality, and yet there is no portrait painter who, more than he, conveys to the canvas that individuality which marks it at once as a Goya. His color is

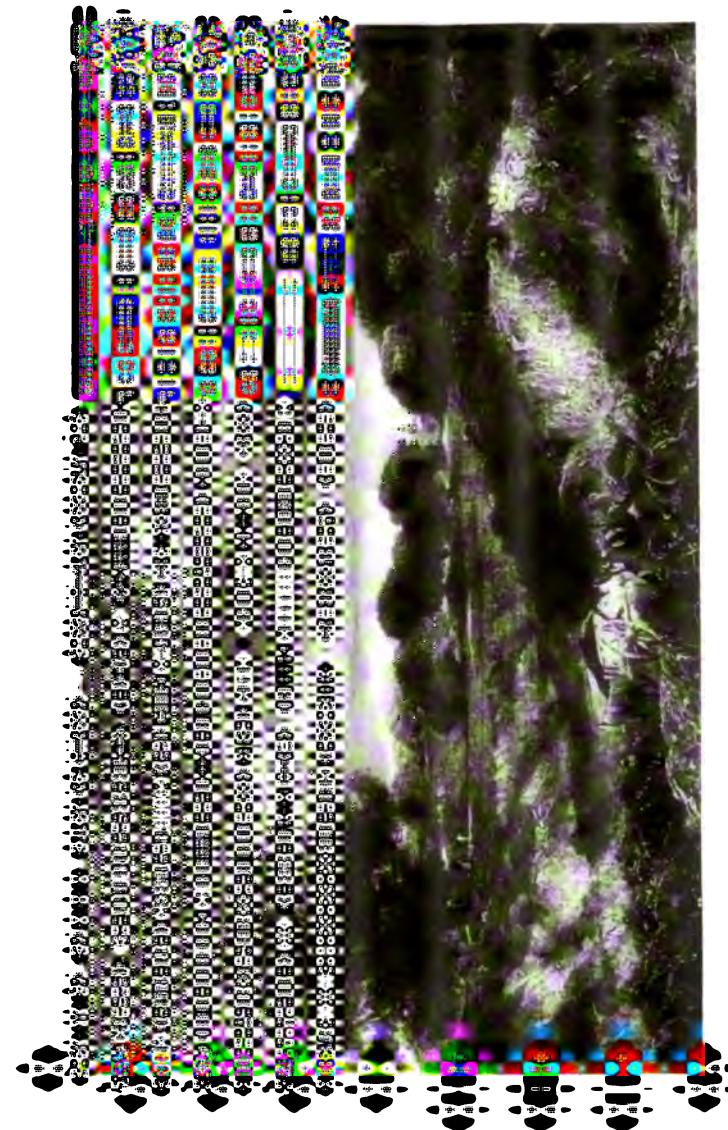


temperamental and full of deep, rich tones. As well as his broad, modern treatment, we are interested in his men and women; they are people worth knowing. We find their little affectations expressed as well as the more profound side of their natures. Goya has a greater affinity with the art of Gainsborough than with any of his British contemporaries. There is a similarity in technique; or rather, in touch and quality of color. The importance of his work depends more upon the actual painting and what is expressed with the paint than upon any premeditated arrangement. From 1798 to 1818 marks his greatest period, yet many of his good works were done earlier than this.

"Don Juan Jose Perez Mora" (Frontispiece), a portrait of a man seated, is one of the most important paintings in our permanent collection. The face is strongly modelled and full of that subtle characterization peculiar to his portraits, for Goya was a keen psychologist. The subject is seated in a rich, golden colored chair, the back of which is covered with a beautiful blue fabric. He is dressed in a black coat, white waistcoat and stock, and trousers of warm grey. His right hand is resting upon the table at his side, holding a paper on which is written in Spanish: "Madrid, 10 July, 1810. Administration of Madrid. Concerning the most noble Don Juan Jose Perez Mora."

Sir William Beechey was a vigorous brushman and the last of that brilliant assemblage of 18th century British portrait painters. He obtained a freshness of color in his portraits, only equalled by some of the paintings of Raeburn and Lawrence. The portrait of Munroe Furgeson, (Page 20), is strongly painted. The head is rich and fresh in color and the coat is a rich, low-toned olive green and the background a warmer tone of the same color.

No collection of art which aims at a combination of aesthetic and historical significance is complete without an example of John Constable. Constable was the first artist to introduce weather and mood into landscape. Every painter who has done this since then must be grateful to Constable for the innovation.

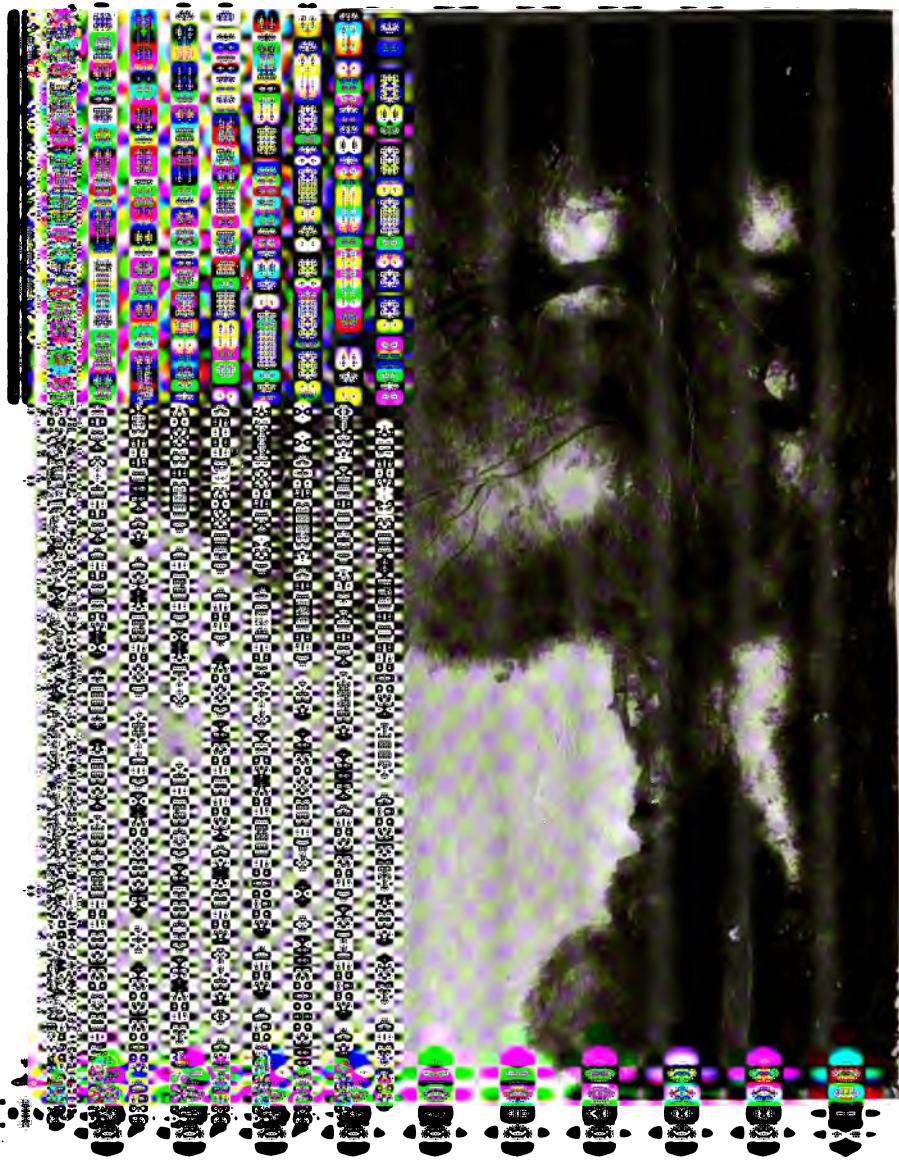


Sandpits at Hampstead — John ('installe

That for which Constable is famous and for which his art is significant is expressed in the canvas "Sandpits at Hampstead," (Page 22). In handling and feeling it resembles his painting "Hampstead Heath" in the Corporation Galleries at Glasgow. For Constable the scenery around Hampstead had a peculiar charm. Mr. M. Sturge Henderson has said: "His mind was of the type to which boundlessness and solitude prove insupportable unless they have a foreground of homeliness, yet at Hampstead he did not shrink from size and solemnity; his sketches from the Heath primarily convey a sense of the vastness and infinitude of the natural world encircling the life of the city." This painting, "Sandpits at Hampstead," is particularly interesting as it is a view near the home in which Constable lived for many years and came from the executors of Mr. H. T. Elwes of Sussex, England, who inherited it from his father, who acquired it directly from John Constable.

From Constable to Corot is a natural step. In "L'Etang aux Villas" (Page 24) there is a touch of classicism, although one is hardly aware of it for it is confined to the natural forms which he uses. Upon these forms he has built his sympathetic and emotional art, qualities which are the antitheses to classicism. The time in which this picture was painted, 1855, is Corot's best period. No canvas could be more tender or lyrical, with its reflections full of subtlety and suggestion, the whole scene bathed in a grey and mysterious atmosphere. This painting, according to Alfred Robaut's book on Corot, in which it is reproduced, belonged to the Dollfus collection, painted in 1855, and was exhibited in 1885 at Alsace-Lorraine.*

As Corot in his work expressed his sympathetic and whole-hearted nature, so do we see reflected in "The Forest of Fontainebleau" (Page 42) the erratic brilliancy of the artist Diaz. No profound thought is expressed in this little canvas, though in many ways there is great depth of meaning in the dense shrubbery with its deepening shadows. There is nothing deliberate; not a single touch in the painting suggests method, yet one feels that every brush mark is indispensable in producing this scintilating bit of decoration.

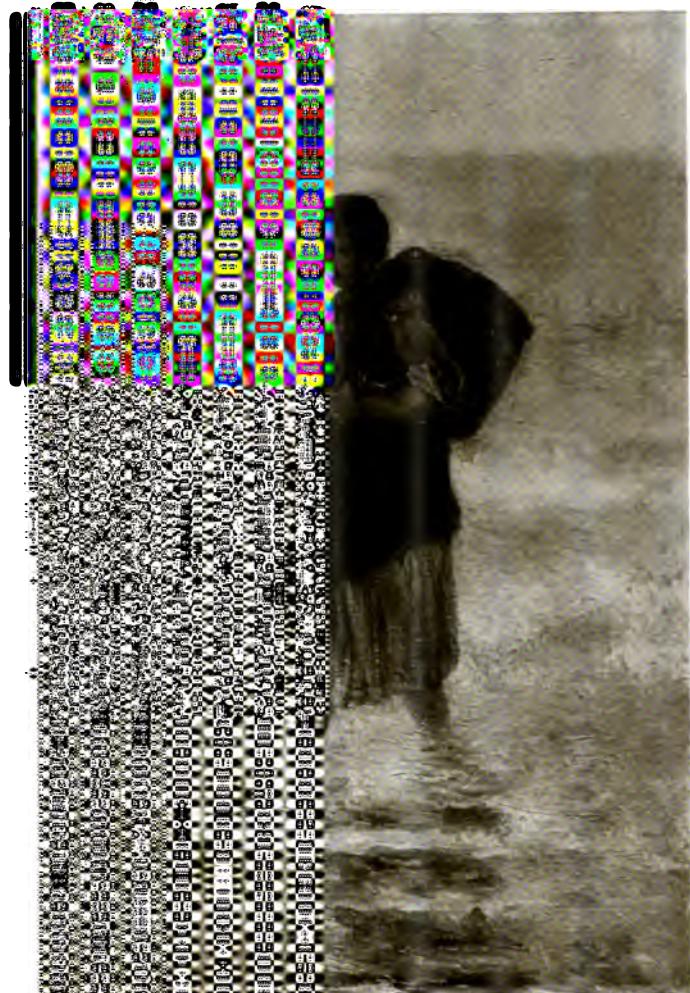


L'Etang aux Villas — J. B. C. Corot

The Barbizon masters did not all live in Barbizon, but Jacques actually did and was a close friend of Millet and Rousseau, both of whom helped to shape his character and art. Although his sheep are somewhat materialistic in "Moonlight and Sheep" (Page 45), there is a flicker of light over all the animals and about the old stable and just enough vagueness to create mystery and poetry. Seen against the lantern light the shepherd and his child are thrown into silhouette and the fore part of the flock also disappear into the strong glow of light. Although Jacques arranged his peasants and sheep to form pictorial compositions, he was also interested in the effects of light and shade. In this painting he attempts a solution and is very successful. We see light from the moon and light from the shepherd's lantern. He has succeeded, however, in concentrating all the interest on the artificial light which casts a glow over the backs of the sheep as they enter the barn.

During the decline which followed the period of greatness in Holland in the seventeenth century, there were artists who followed these old masters, especially in the first half of the last century. Stroebel, Van Hone, and Rochussen, who were principally historic painters, had great veneration for them, but it was merely an appreciation of an old message and they showed no ability to recognize the principles followed by these artists and to apply that same principle in giving the world a new message. These men, however, were of value in the history of art in Holland for they undoubtedly led the way to the revival when truth, as it was understood a century before, revealed itself in all its glory, with all its significance, in the paintings of Josef Israels, Johannes Bosboom, Matthys Maris, Anton Mauve, Jacob Maris, Willem Maris, J. H. Weissenbruch and the other members of this group, commonly known as the Modern Dutch School.

A new movement in art, to become powerful, lasting, and wide-spreading in its influence, must teach how to see the ideal as a reality and to understand that the ideal is the truth. This is the fundamental principle upon which the art of the Modern Dutchmen is based. They are imbued with the grand knowl-



1900
Josef Israels

THE HACKLEY GALLERY PERMANENT COLLECTION

edge of truth in all its meaning, as it was understood by the great masters in Holland during the seventeenth century. These painters had confidence in their own country, in the age of which they were a part, and in themselves. This source of inspiration has controlled the art of the modern men; it is the same adherence to truth which has raised Holland to artistic greatness during the last fifty years, worthy of its traditions, observed and perpetuated by the early Dutch painters.

Josef Israels is called the father of this movement. His work is more popular than that of his contemporaries for the reason that there was a sentimental strain in Israel's temperament which is reflected in his art, both in his academical and individual phases. In his subjective work he makes that universal appeal, a characteristic of all art which endures, and which distinguishes him as an innovator. In both his interiors and exteriors there is suggested that sympathy with the toilers of the land which is one of his greatest characteristics. His picture "In the Surf" (Page 26) is painted in rich, deep, low toned colors. There is a beautiful feeling of atmosphere of which the figure seems a part and a spirituality which distinguishes his finest canvases.

Johannes Hendrick Weissenbruch eminently stands out as a representative man of the modern group of Dutch painters. In the "Beach at Noordwyk" (Page 47) we find that grand simplicity and subtlety of color which distinguish his best examples. Weissenbruch's early work is objective, this tendency becoming less prominent as his imagination and powers of execution developed. The finest phase of his work, as with his contemporary Israels was his last period. It is characterized by that subjectiveness, which is inseparable from true modern expression, as well as by an incomparable range of brilliant, toned-down color, and a creation of striking effects, astonishing in consideration of the simple palette he used.

For pure, subjective landscape Willem Maris cannot be surpassed. The atmosphere in Holland envelops all objects in a haze, softens all sharp outlines, modifies too glaring colors, and produces a greater harmony, a deeper meaning, and a



Whistler's Mother — James McNeill Whistler

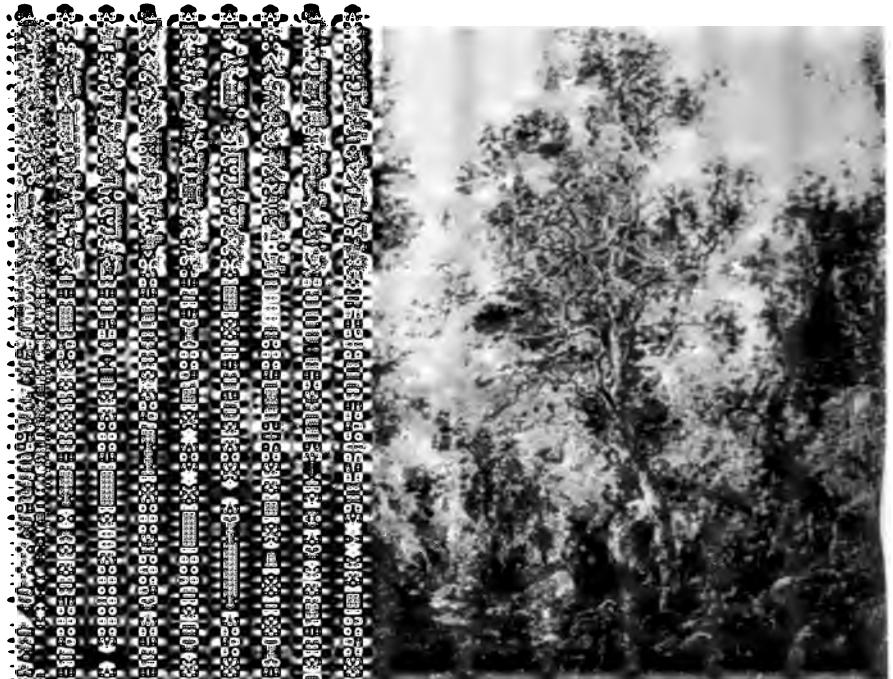


THE HACKLEY GALLERY PERMANENT COLLECTION

subdued but richer tone. The landscape (Page 40) is one of Maris' latest works, painted when he had acquired that wonderful dexterity with his brush which he attained without losing that rich feeling in color and sentiment. Technical perfection does not depend merely on clever brushwork; it must embody other qualities. In this painting there are a number of objects crowded together but they are so treated that you feel no particular interest in any one of them. You are, however, in perfect harmony with the whole. It is a big human conception of a bit of delightful nature of which there are miles and miles running beyond the canvas. Fresh greens and browns of great richness, as well as an interesting sky distinguish his landscape. To understand what a wonderfully broad outlook the creator of this picture must have, how little he concerns himself with trifling objects, and how impressed he is with its greater significance, one must look at the picture again and again. We see no attempt to obtain texture in the cow, no labor on each blade of grass so that it looks as though you could pluck it; all the details are necessary accessories, broadly painted, subservient, and tending to the realization of one great end—the profundity and eternal laws of nature.

So much has been written about James McNeil Whistler that it seems superfluous to say more. One of the most fascinating figures of his time, he was as audacious as he was clever, possessing an extraordinary creative spirit with a profound contempt for the conventional. His works astonish and fascinate. There is not one of them, not even the veriest sketch, that one can look at without emotion. This applies to both his paintings and etchings. Every line Whistler drew has qualities of expression, delicacy and suggestion of color. There is a delightful feeling of aesthetic nervousness which reflects the temperament of the master. It mattered not where he found his subject; his art is universal, never local. His art was always the excuse for his subject, the subject never being an excuse for his art.

"A Study in Rose and Brown" (Page 28) is one of the most important paintings in the permanent collection, not be-



—Ralph A. Blakelock



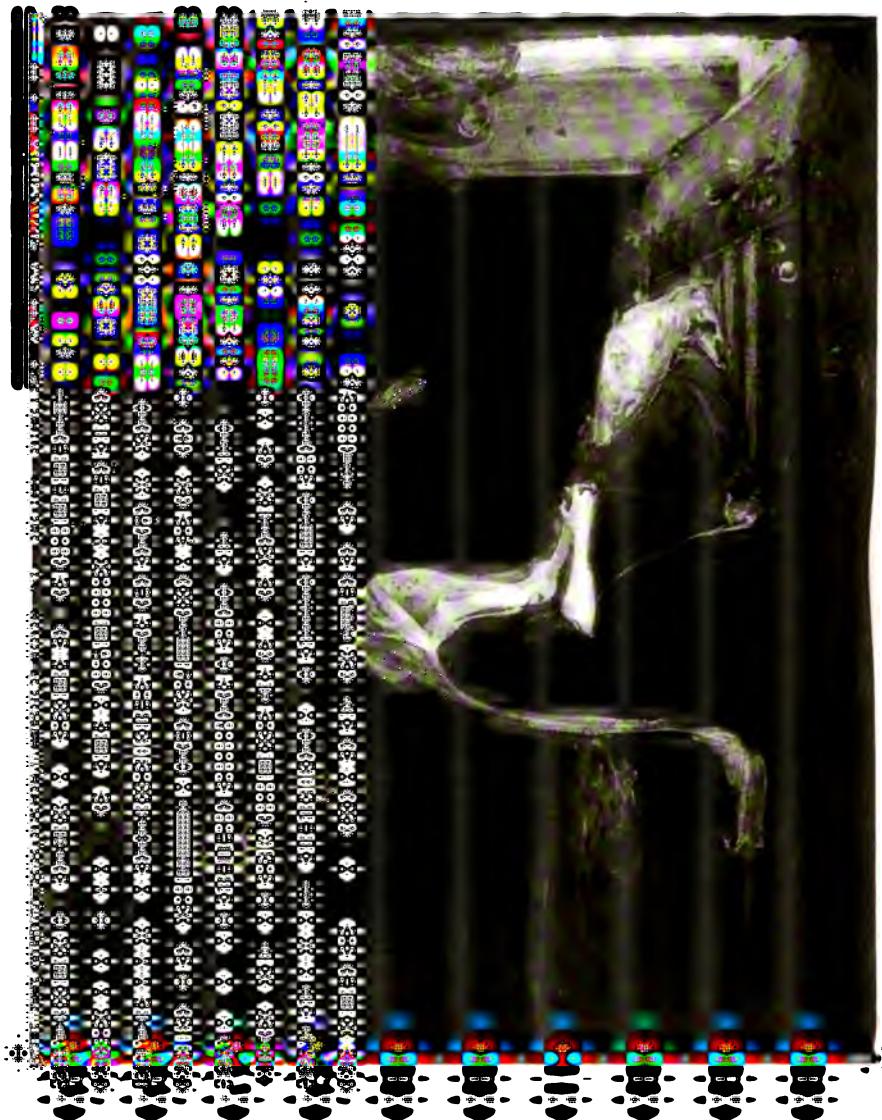
THE HACKLEY GALLERY PERMANENT COLLECTION

cause the painter was an American, but because he was an American artist of universal significance. This painting by Whistler is well-known, having been repeatedly reproduced, notably in Pennell's "Life of Whistler" and Mortimer Menpes' "Whistler As I Knew Him." It is said to be a painting of the daughter of the blacksmith of Lyme Regis, whose portrait, about this same size, is now in the Boston Museum. "The Study in Rose and Brown" is a charming and typical Whistler. It is so purely artistic—the emanation of an artistic genius of the rarest quality. In the hands alone Whistler has completely expressed all his artistic and nervous temperament, as well as his whimsicalities. This painting was purchased from Whistler by the Baron de Meyer in whose possession it remained until recently. It was included in the memorial exhibition of Whistler's work, held in London, at the New Gallery, in April, 1905.

Much has been written about Blakelock's genius as a colorist, and rightly, too; but the greatness of art depends more upon that quality which has unconsciously happened than that which is purposely included in a painting. Blakelock had an intense fondness for color, and in order to secure it he would scrape his pigment, varnish and repaint. The result was a combination of tender and harmonious tone relations.

There is a quality, however, which is greater than this, a quality over which Blakelock had no control and which he could not have explained; that is, the feeling of mysticism. This attribute is present, in some degree, in all of his paintings, but it dominates his most subjective canvases.

Blakelock was, by nature, a dreamer, a poet and mystic. To call him a landscape painter is incorrect. He made use of natural forms with which to express himself and through these we find his moods, inspirations, and his eccentricities expressed in an imaginative synthesis of rich color and harmonies. But had he not sought for the splendor of color he would still have been a remarkable artist through the emotional and imaginative character of his work which manifests itself more in the unconsciousness of his design than in his color.



The Holy Family—*Henry O. Tanner*

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The painting, "Ecstasy" (Page 80) is remarkable for this quality of emotional action and pure sensation. I gave the name "Ecstasy" to this canvas because it expressed to me completely the mental condition of the artist when he produced it. The quaint, flexuous, imaginative character of the trees,—the solitude, mysterious and capricious, the somnolent atmosphere pervading the whole, the atmosphere of "a land where it is always afternoon"—all these speak purely of emotion—mood, transferred to canvas.

This painting sings in its liveliness—not a too gay, superficial liveliness—but the liveliness of a poetical, moody soul which has temporarily struggled free from its bondage to indulge in an exultation evolved from a poetic consciousness of phantasy and abandon of feelings, yet still regulated by the temperament, imbuing it with dignity in spite of its exuberance of feeling.

The spirit of solitude, of lonely untenanted spaces which yet have a drawing quality, an invitation for one's soul, is found in very many of his landscapes—an expression, perhaps, of the man's own loneliness. Yet, when he wishes to introduce figures they become essentially a part of the whole. Blakelock is the only artist who has been able to include the Indian figure in a painting and still produce art. Many of his Indian pictures are veritable masterpieces.

"The Holy Family," by Henry O. Tanner (Page 82) as the name implies is a religious painting; yet it does not depend upon the figures for its spirituality, but upon the atmosphere and color, which consists principally of vivid greens and blues. H. O. Tanner's paintings are forceful, dramatic, and inspiring. He is a true and original artist, and his art will live when the works of many of the present day popular men are forgotten. His reputation is even greater in Europe than it is here. The Luxembourg Gallery has already acquired one of his paintings and, I understand, is securing another one.

No artist has given so much of the feeling of the actual mood of the weather as Charles H. Davis. There is a delightful uncertainty in his skies and you are never quite sure if the sun



Noel — G. W. Lambert

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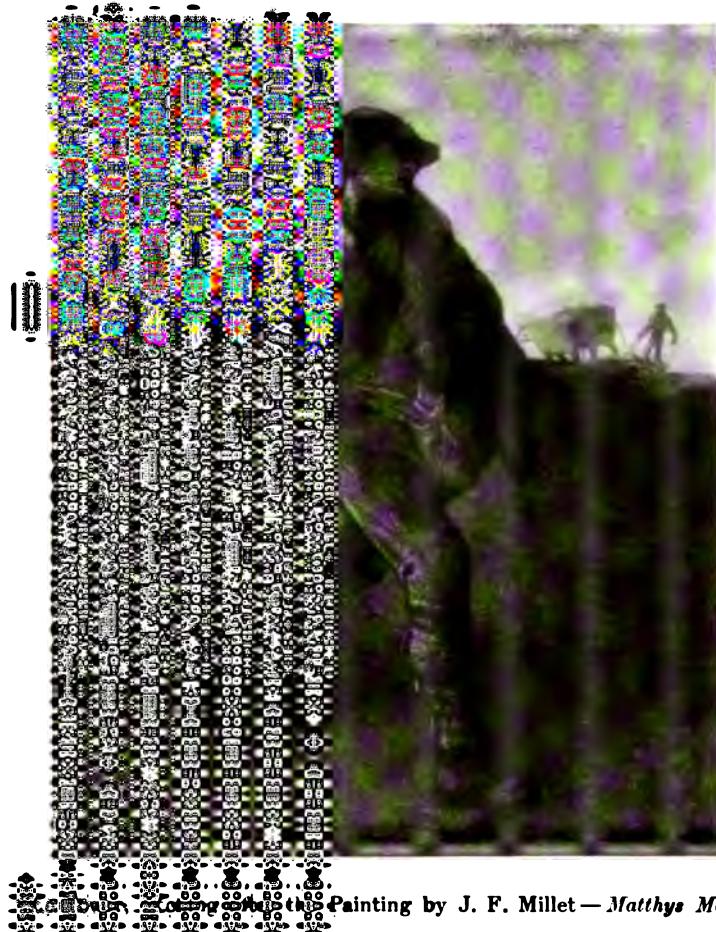
is coming out or whether it will rain, as the clouds throw subtle shadows which almost move across the landscape. His subjects are most simply treated and are becoming more and more subjective, yet his work is always full and satisfying. In "April" (Page 52) we feel the actual tone of the hour rendered in a spontaneous manner.

That momentary effect of weather for which C. H. Davis is known is also a characteristic of the English painter, J. Arnesby Brown. He devotes himself chiefly to landscapes with cattle, painted with a robust largeness of manner. He is an artist with a dignified sense of pictorial arrangement and an excellent understanding of technical processes; his work is always modern and convincing. He is the greatest painter of landscapes with cattle England has produced. "A June Day" (Page 49) is characteristic in every way of his bigness, virility, and artistic treatment.

Paul Dougherty is now, pre-eminently, a painter of light, as much an exponent of light as Claude Monet. His temperament does not seek, however, the poetical quality of light as Monet's did, but a brilliant light, high-pitched and vibrating, having a feeling even in the shadows of a full quantum of light and space. The subject he uses to express himself is subservient to the real motive, as are Monet's haystacks. It is merely a question of temperament which decides the character of the natural forms the artist will choose to use for his expression. "In a Golden Light" (Page 58) expresses his finest qualities.

W. L. Metcalf is also a painter of light and air in a high key. He is interested in the objects upon which the sunlight falls as well as the light itself. There is movement and a strong feeling of vibration in his painting, "Landscape" (Page 46).

Without intending to compare Charles John Collings with Turner, which would not be complimentary to either, for they are both innovators, I venture to say that, in the use of water color, Collings is the greatest master in that medium since Turner. I came to this conclusion when I first saw his work in 1906. Last summer I had the good fortune to see his large exhibition in London. It was a revelation to me and to every one.



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The Angelus — Painting by J. F. Millet — Matthys Maris

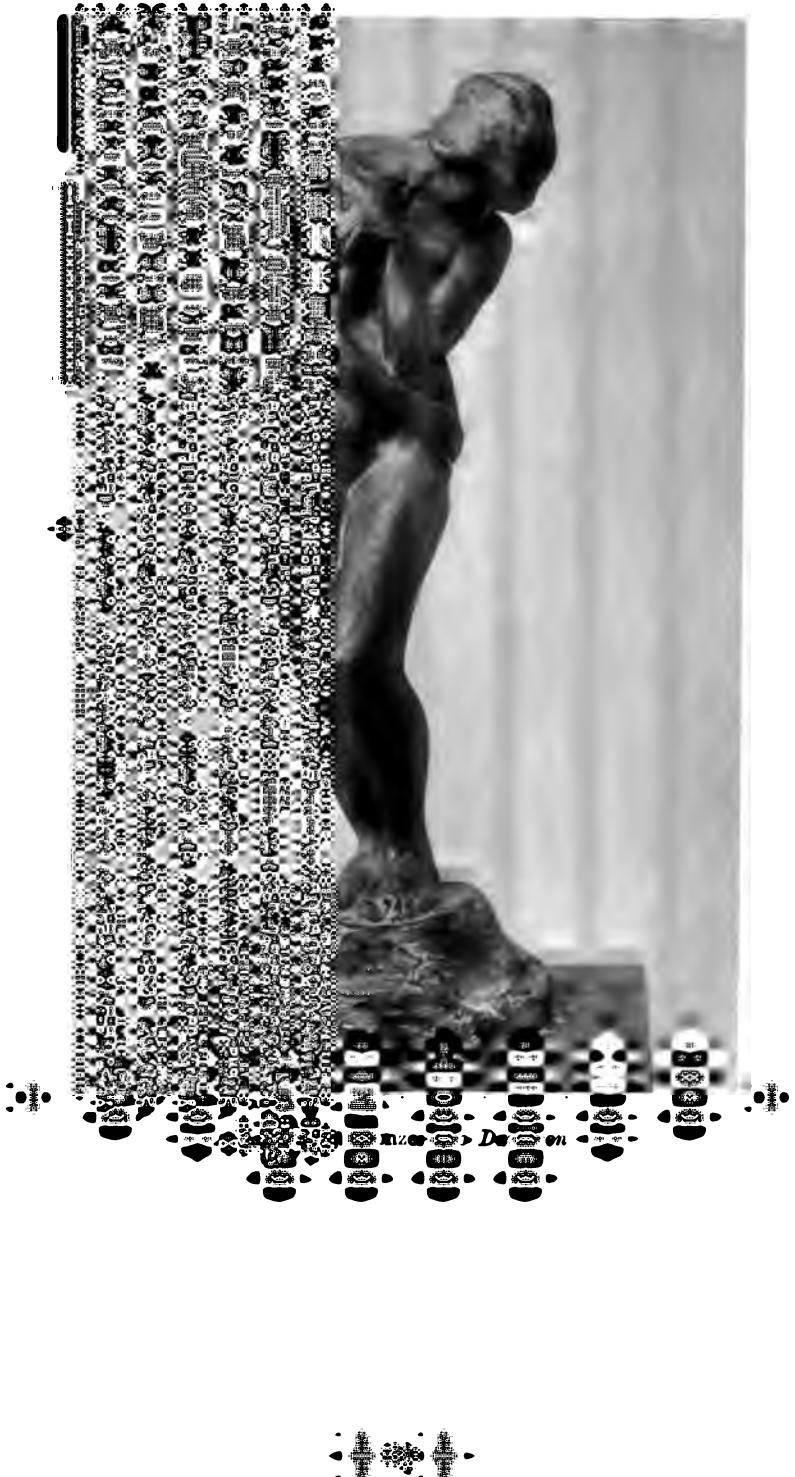


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I was impressed more than ever by the bigness of these little water colors. It showed him beyond a doubt as one of the finest living colorists, his drawings possessing a quality of color unsurpassed in richness, the beauty of which is enhanced by a delicate veil of opalescence. Combined with this there is a decorative sense, unpremeditated and delightful in its simplicity. There is no effort apparent in the rendering of the color, the drawing, or the decorative quality. They are executed in a way which effects an unconscious and emotional synthesis of all their allusive indications. They are without a vestige of materialism, for Collings is always superior to his medium and the natural forms he uses. Yet no essentials are omitted; locality, form and drawing are all present, but subservient to the spirit of the subject. The Hackley Gallery is the fortunate possessor of two of his water colors, (Pages 54 and 57), both of which embody the qualities I have mentioned.

In the painting, "Souvenir de Noel" (Page 54) G. W. Lambert has used a higher key than usual. It shows him at his best as an exceptional draughtsman, an effective colorist, and a most refined and subtle painter. It is difficult to particularize on any one part of the painting. The brushwork is dexterous throughout and full of meaning. The figure is graceful and the subtle roundness of the arms is especially alluring. The left arm and the fur rug upon which it rests are delightful in their relationship of color and value. Mr. Lambert is not so well-known in this country as many of his English contemporaries, although his work has been shown in the International Exhibition at the Carnegie Institute, Pittsburgh. Mr. Lambert is one of the younger men in England, and is a very fine portrait painter and considered to have expressed the essentials of rhythmic line, motion, and decoration in his work to an extent not surpassed by any painter today, except, perhaps, by Mr. John.

Of the more modern men, Frank Brangwyn is more strongly individual in his art, both as a painter and an etcher, than any other living artist. His early works were chiefly seascapes painted in a low tone. He eventually visited Turkey



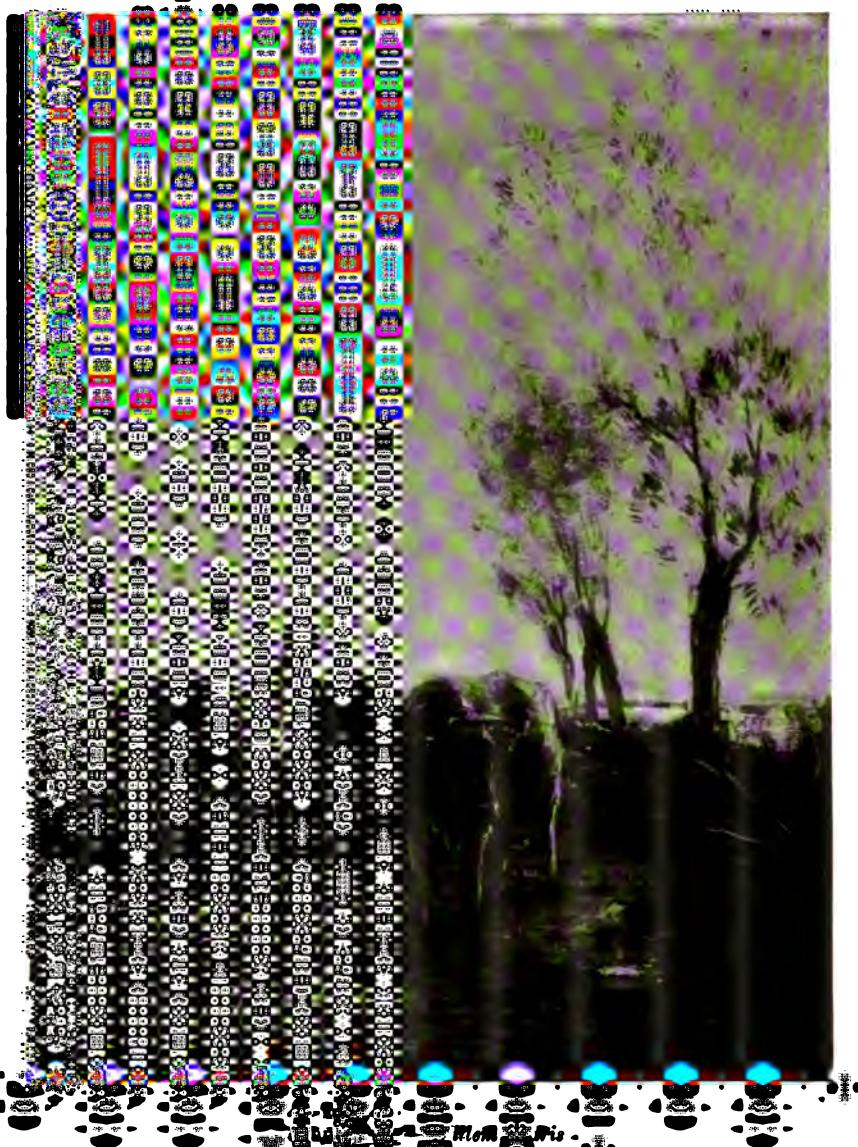
which caused a revolution in his art. On his return to Europe he brought back studies which revelled in brilliancy of color. There is a bold, decorative character in his works,—in the color, drawing and composition. This is true in both his paintings and etchings. As Brangwyn is still a young man, being only forty-seven years of age, he has plenty of time to do even greater things than he has yet accomplished.

“Old Hammersmith” (Page 60), as well as being one of Brangwyn’s most important etchings, is especially interesting inasmuch as it represents a part of London, the character of which is rapidly changing.

The greatest etcher Holland has produced since Rembrandt is Marius A. J. Bauer. Unlike the earlier master, the subjects of his country do not seem to have inspired him. Since childhood his fancy has always turned to the East. This propensity is not an affectation, but the result of temperament. He has an exceptional gift for grouping figures, but the most distinguishing traits of his work are their spiritual and emotional qualities. Every line in his etchings conveys so much of that unfathomable mystery of the East. “The Prince” (Page 59) is one of his latest and most important plates.

Another etching by a modern Dutchman is “The Sower” (Page 86) by Matthys Maris, after the painting by J. F. Millet. It has much of the feeling of the original painting, suggesting all the grandeur and nobility of labor which is expressed in Millet’s great conception of the typical sower.

I have a great respect for the painter who can produce great art by the use of commonplace subjects. I cannot help feeling, however, that the artist today who aspires to create art, which will endure, must reveal beauty or significance without calculation; or, this living quality may be found where the feeling of selection is so reduced to subordinacy by the greater qualities of the painting that one loses sight of the calculation. One of the charms of a picture by Cazin is its freedom from all feeling of selection. There is rarely composition—that is, composition in the conventional sense. In the same way, Henri Le Sidaner paints an ordinary building with scarcely a claim



Mom's Iris



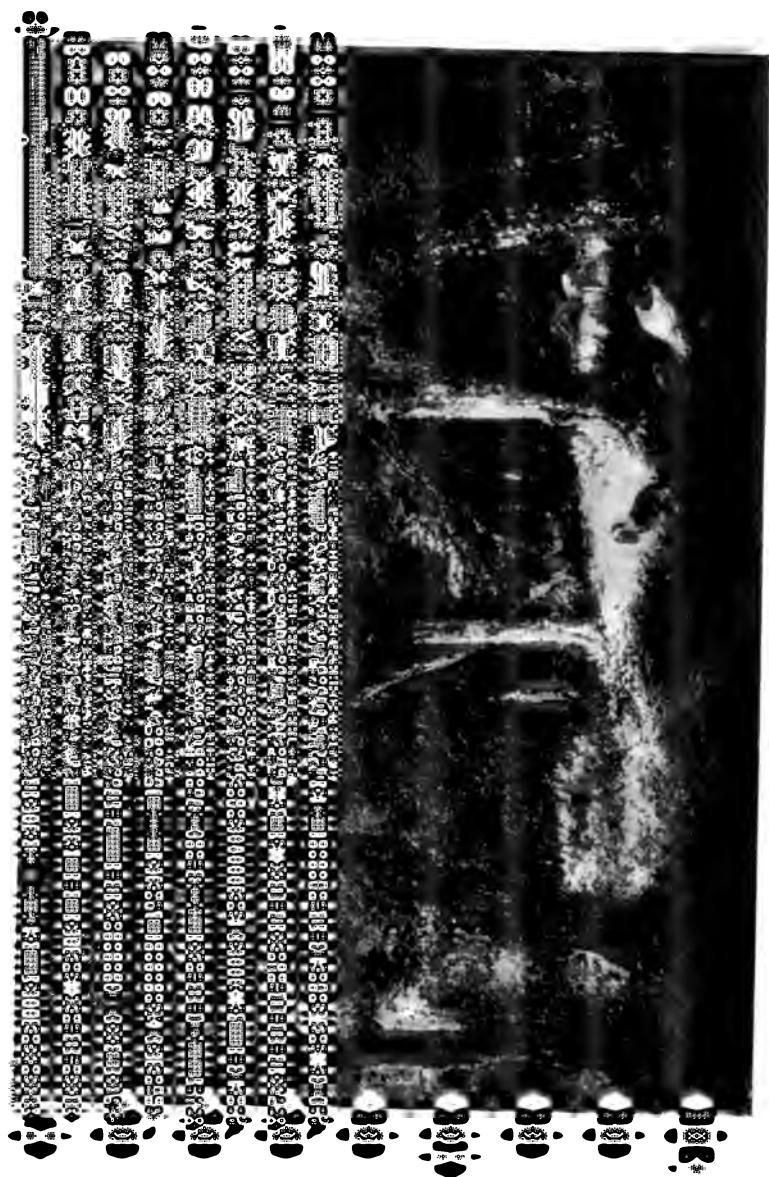
to the picturesque, or a table laid for tea on the lawn or placed in a room—an ordinary room, usually without life or figures; yet the feeling of human environment is always present. The whole scene is pervaded with a diffused light, the silence is full of subtle harmonies and the quiet keynote of the color enchantments the eye. There is little in the "Nocturne in Bruges" (Page 55) to flatter the preconceived ideas of the unenlightened layman, but for those who approach it with an open mind and a sympathetic attitude there is much to enjoy and a great deal to discover.

Jo Davidson has based his art on the same fundamental principle and has been inspired by the same lofty and big conception of things which inspired the two masters, Donatello and Auguste Rodin. To what extent Davidson has been influenced by Rodin it is difficult to say. There is a similarity. They are both producing true art but their conceptions are different as well as their attitudes. Davidson defies all conventionality. He conceives an idea and his mind works on this idea, not to convert it into something physical but to express just the idea shorn of all superfluous materialism. In his statues of figures in action we have the idea of action devoid of all its physical attributes, and therefore, the spirit of action is expressed in a more forceful way than would be possible for the sculptor who endeavored to express it by careful modelling only, and which would really defeat its own object and act as a detractory element in the spiritual rendering of the idea of action.

We find in his figures in extreme action the embodiment of action physical and mental. The meaning is not expressed by the inclusion of detail, but by the exclusion of the non-essentials; it is only the true and sensitive artist who knows what to omit. This combination of the physical and mental is wonderfully interpreted. The principal factor is not the physical, but the mental, the mental calling on the physical and the physical obeying, thereby making the mental the more important.

Mr. Davidson's "La Terre" (Page 88) is the standing figure of a woman devoid of all conventional beauty. He has

In the Forest of Fontainebleau — *N. V. Diaz*



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created in the most subjective manner a conception of life in the form of a woman free from all idealism and affectation. It represents merely life on earth in the form of a human being, and nothing more. In an unconventional sense it is beautiful and wonderfully dramatic.

There are many other pictures of importance in the permanent collection, deserving of special mention—two Walter Shirlaw paintings (one on Page 48), four water colors, and a number of drawings presented by Mrs. Walter Shirlaw; a green Inness, painted in 1880; canvases by Chauncey Foster Ryder, Alexander Wyant, Ballard Williams, Theophile LeBock, Bruce Crane, W. L. Lathrop, Mazzanovich, Dwight W. Tryon (Page 50), Leon Dabo (Page 56), R. X. Prinet (Page 51); and one representative work of the Hudson River School, by Sonntag.

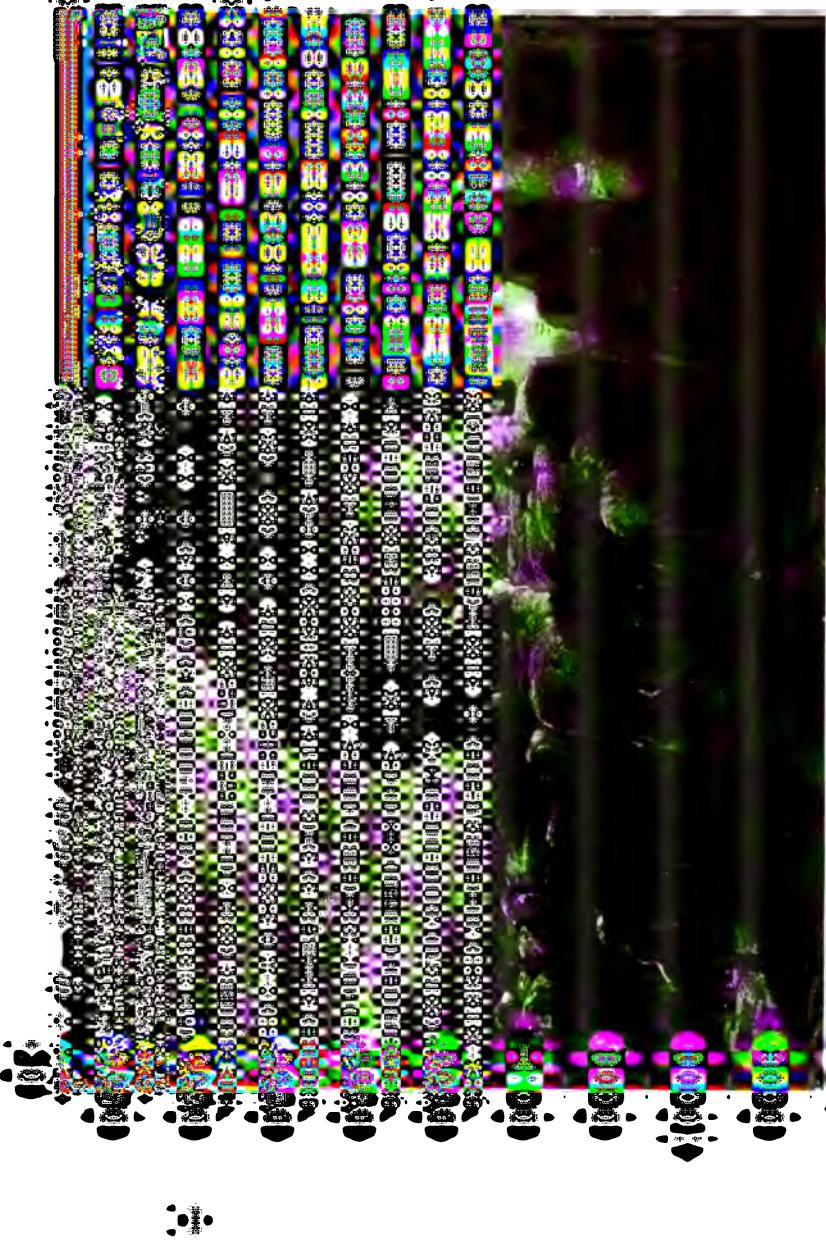
Of the very young men in England and elsewhere, there are few, if any, who show greater promise than Allan Barr. He belongs to a distinguished artistic and literary family and already has done fine work in portrait painting and etching. His large canvas, "The Portrait of an Author," in last year's Royal Academy, produced considerable notice, not only for the qualities of the painting but because he was the youngest exhibitor, being only twenty-three years of age. His etching, "The Christening, Oswestry Church" (Page 58) is in the permanent collection of the Hackley gallery.

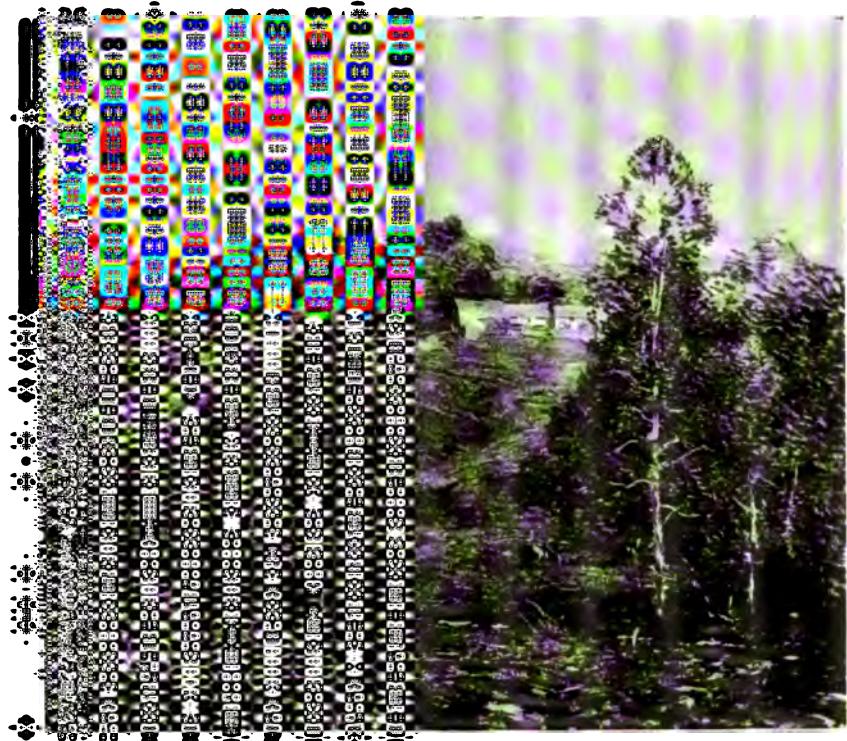
Briefly and incompletely, the foregoing outlines a policy begun with a definite idea and pursued more or less consistently as circumstances permitted. Also it shows in a tentative way the results which have been attained—results which it is hoped and believed demonstrate that even a small city with relatively limited resources may possess a gallery and a permanent collection in every way significant.



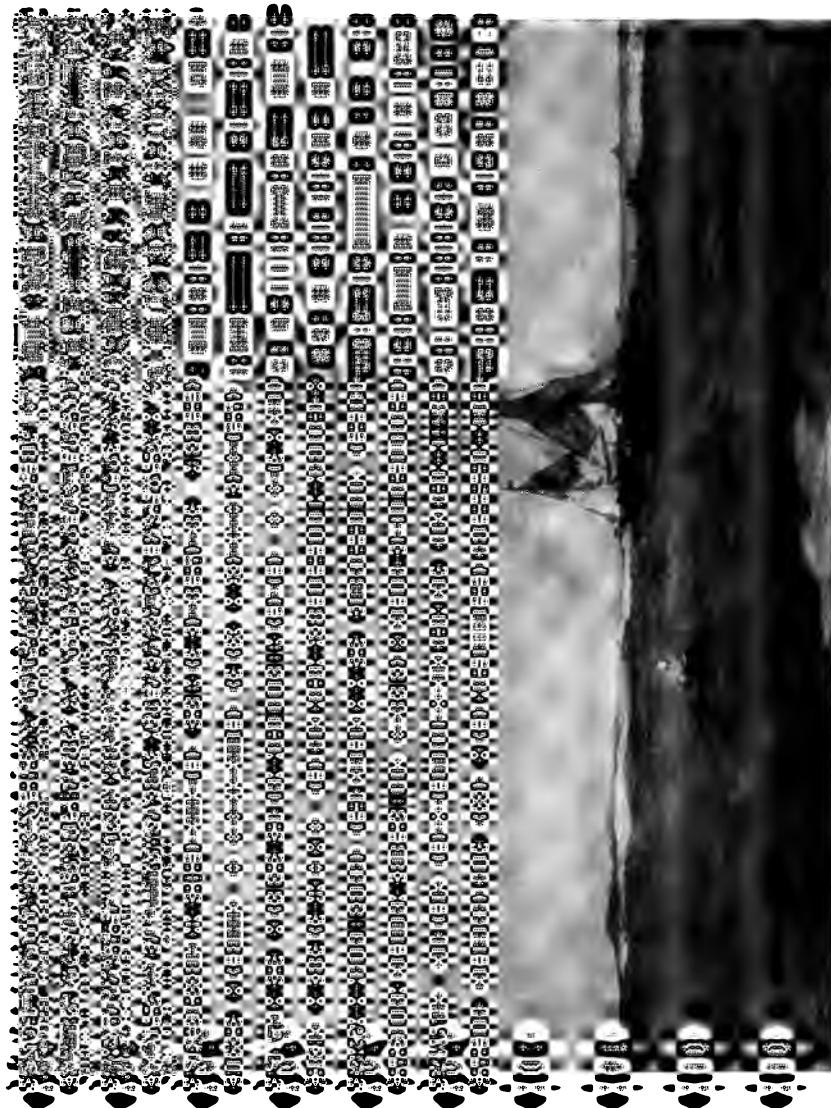
Worker — Glyn W. Philpot

Moonlight and Sheep—Charles E. Jacque





Willard L. Metcalf



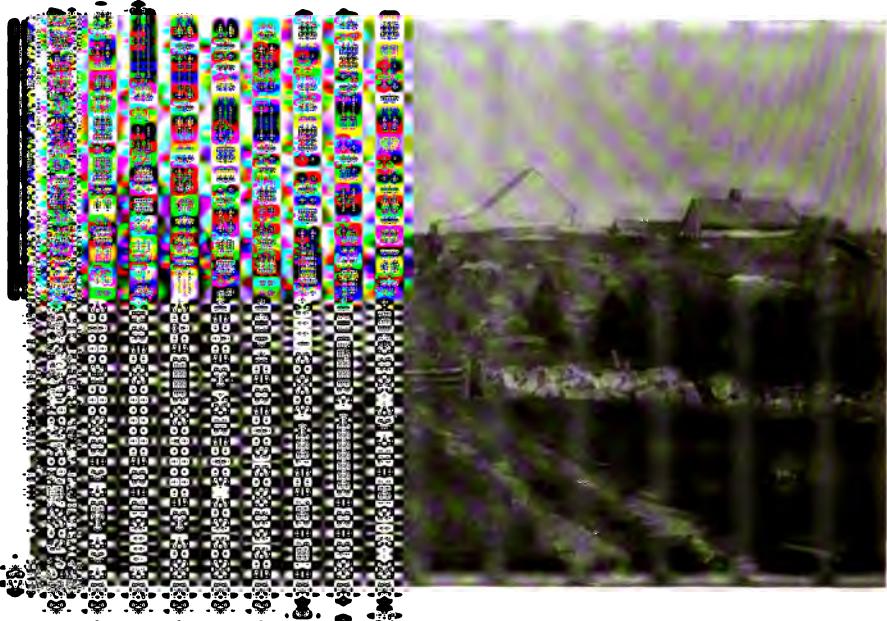
The Beach at Nectaryk—J. II. Weissmack



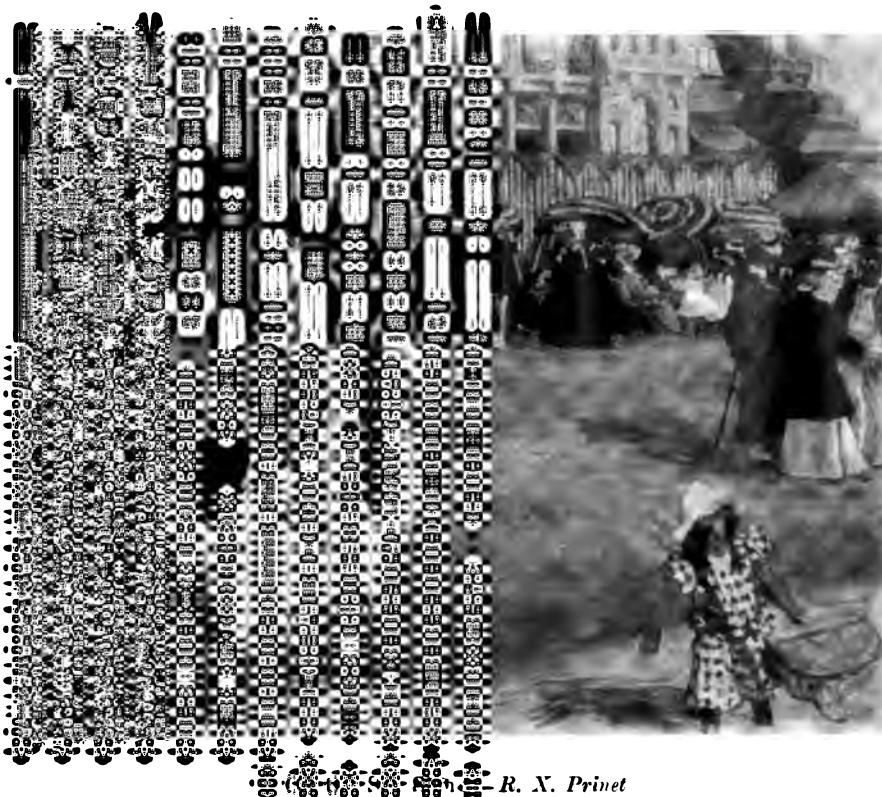
The Shepherd and His Flock—Walter Shirlaw

A June Day—J. A. Arrechy Broom

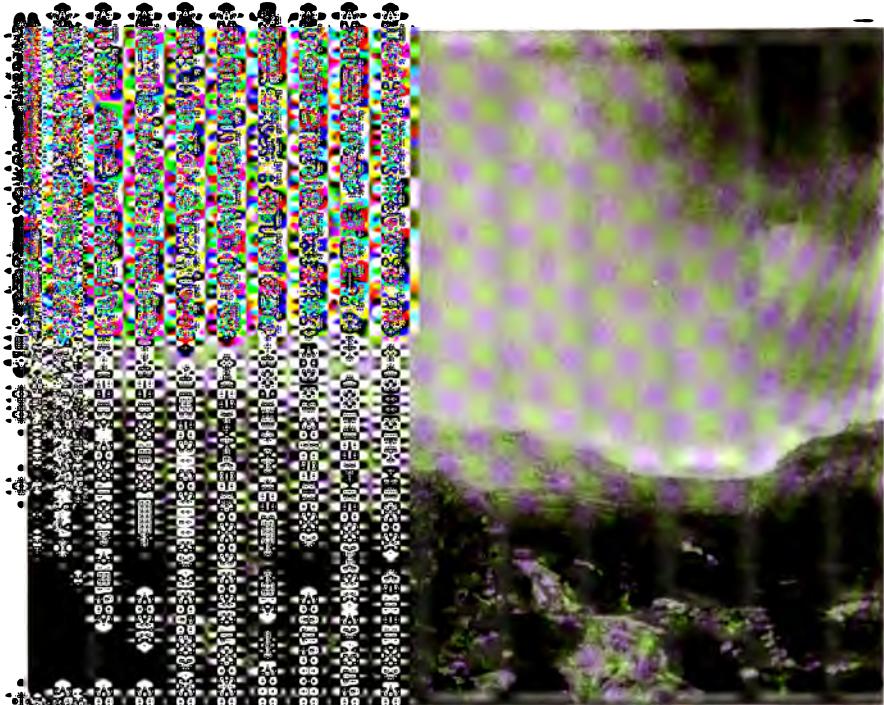




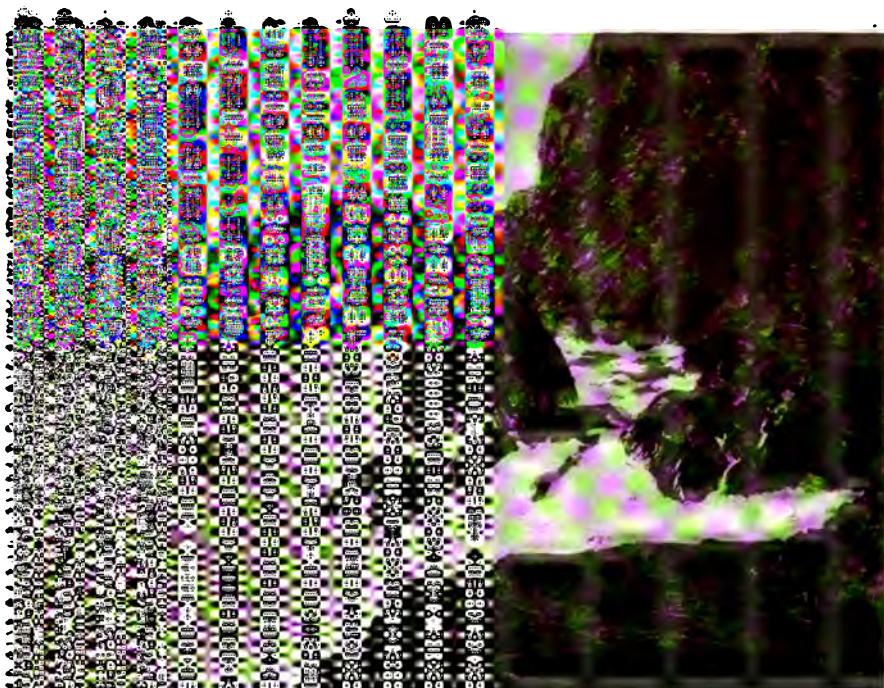
Tryon — Dwight W. Tryon



R. X. Prinet

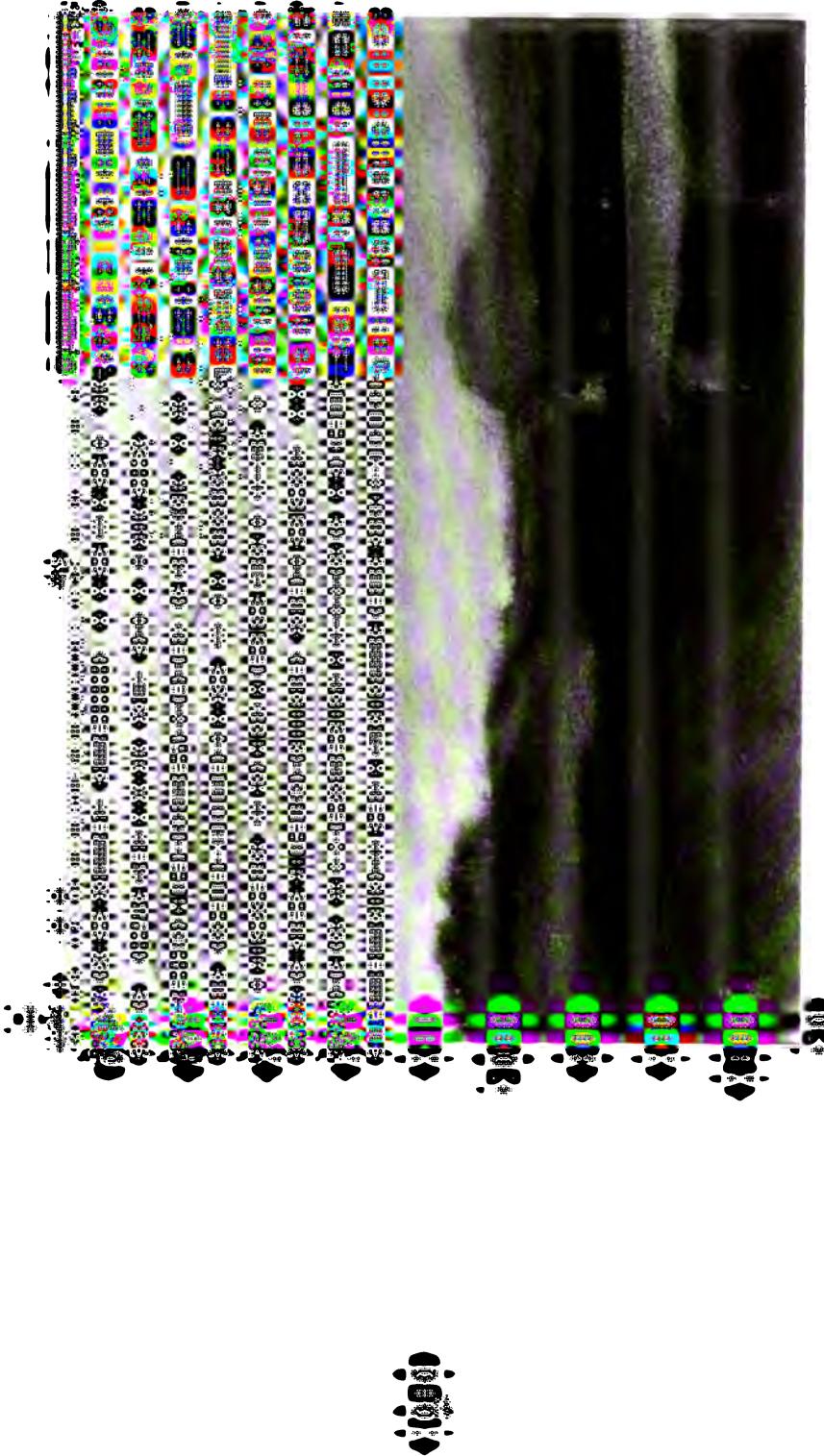


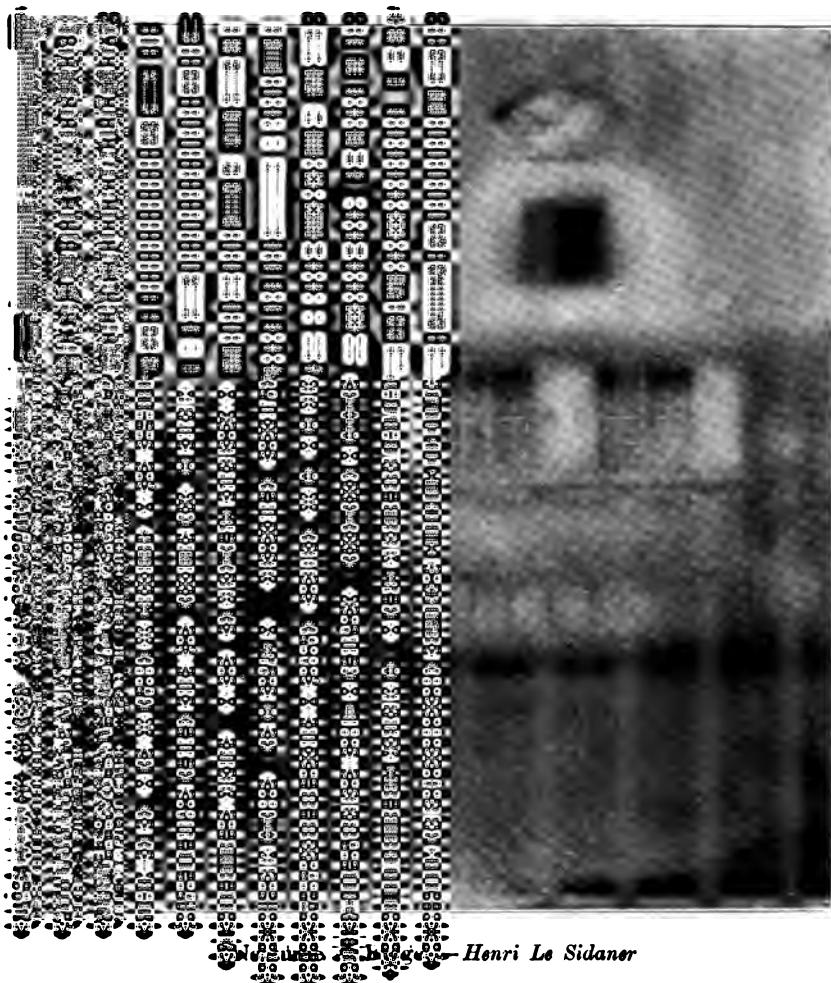
— Charles H. Davis



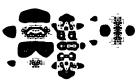
© 1990 Peter Lant & Paul Dougherty

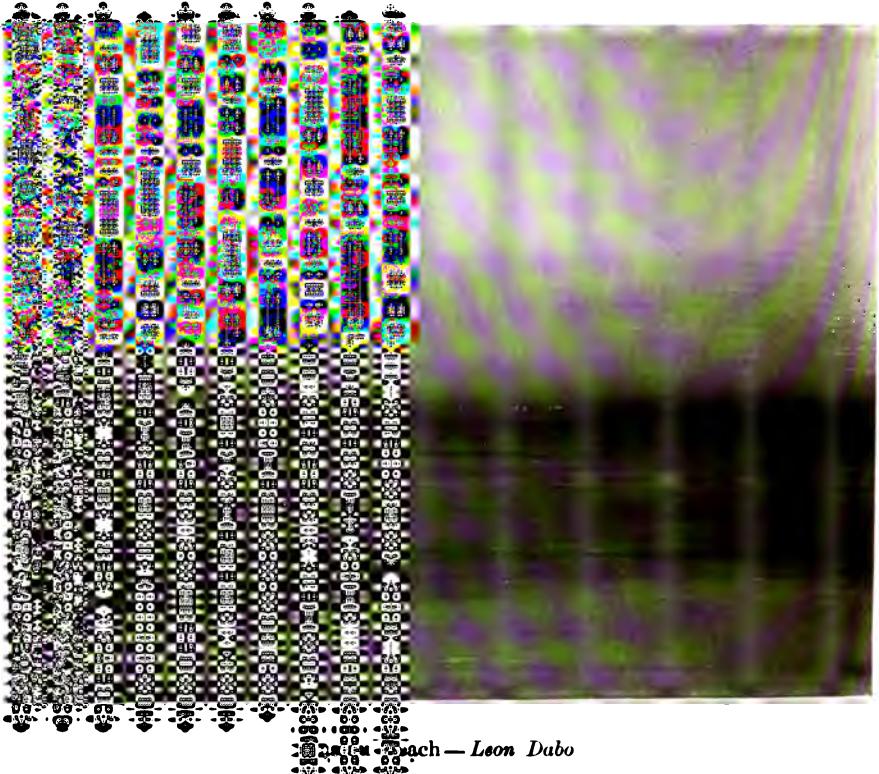
Night on the Shuswap Lake, Water Color — *Charles E. Ross Coffings*





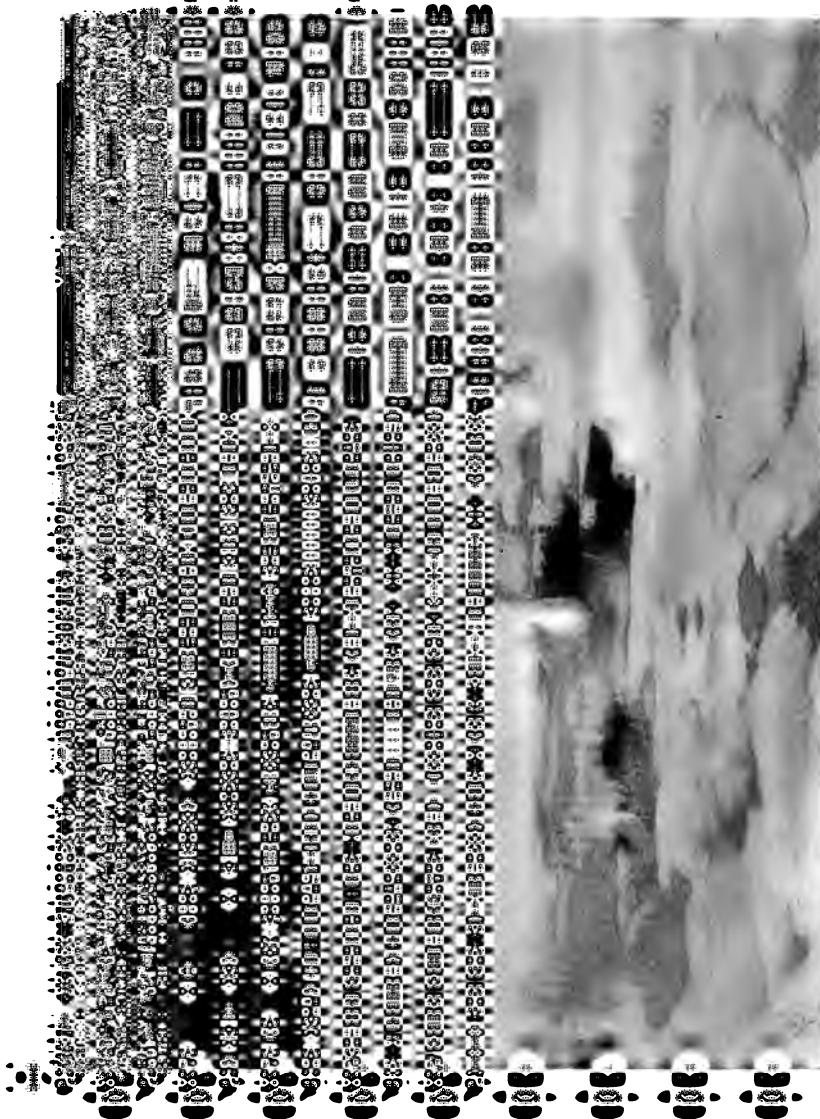
Henri Le Sidaner



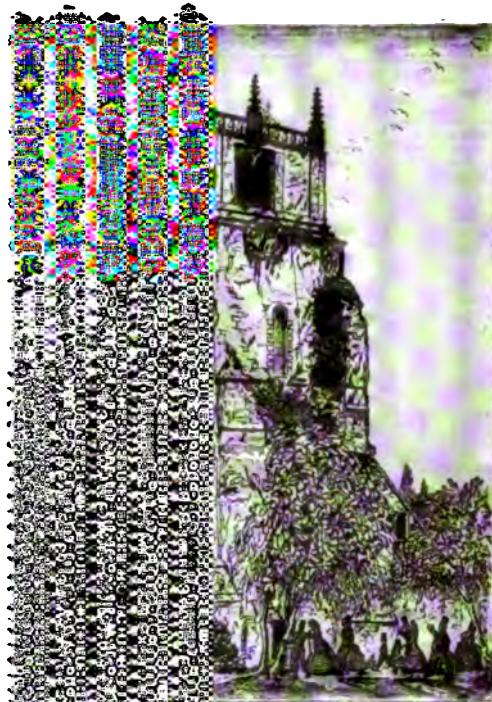


Author's photograph — *Leon Dabo*



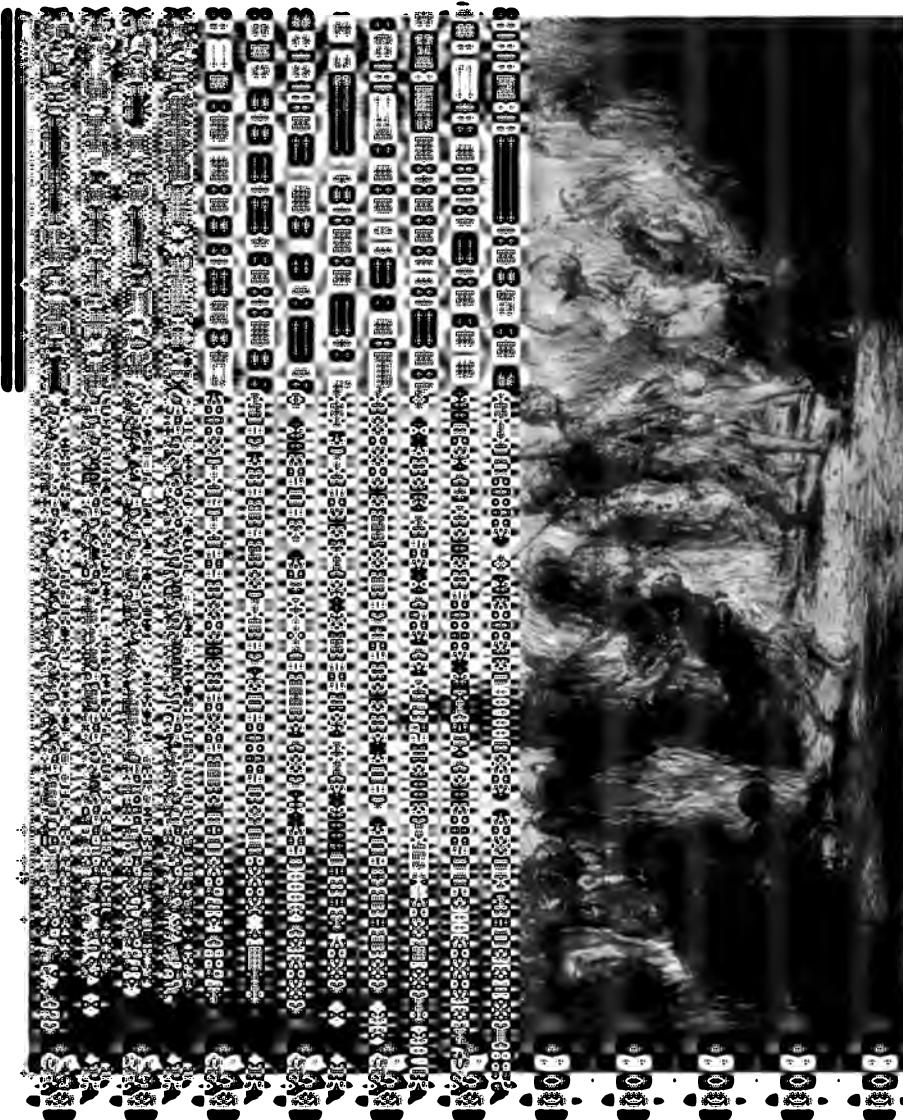


Ice Scene on the River, Water Color—Charles John Collings



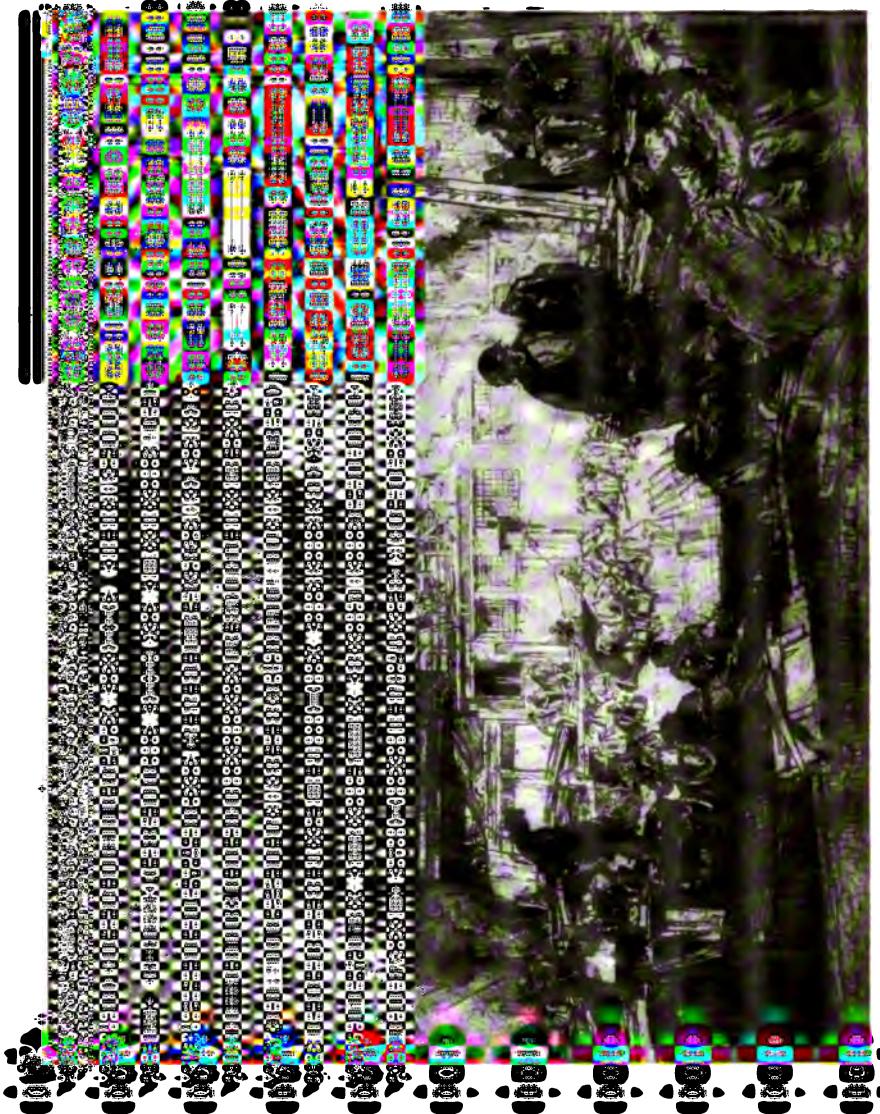
St. Paul's Cathedral, London, Etching — Allen Barr



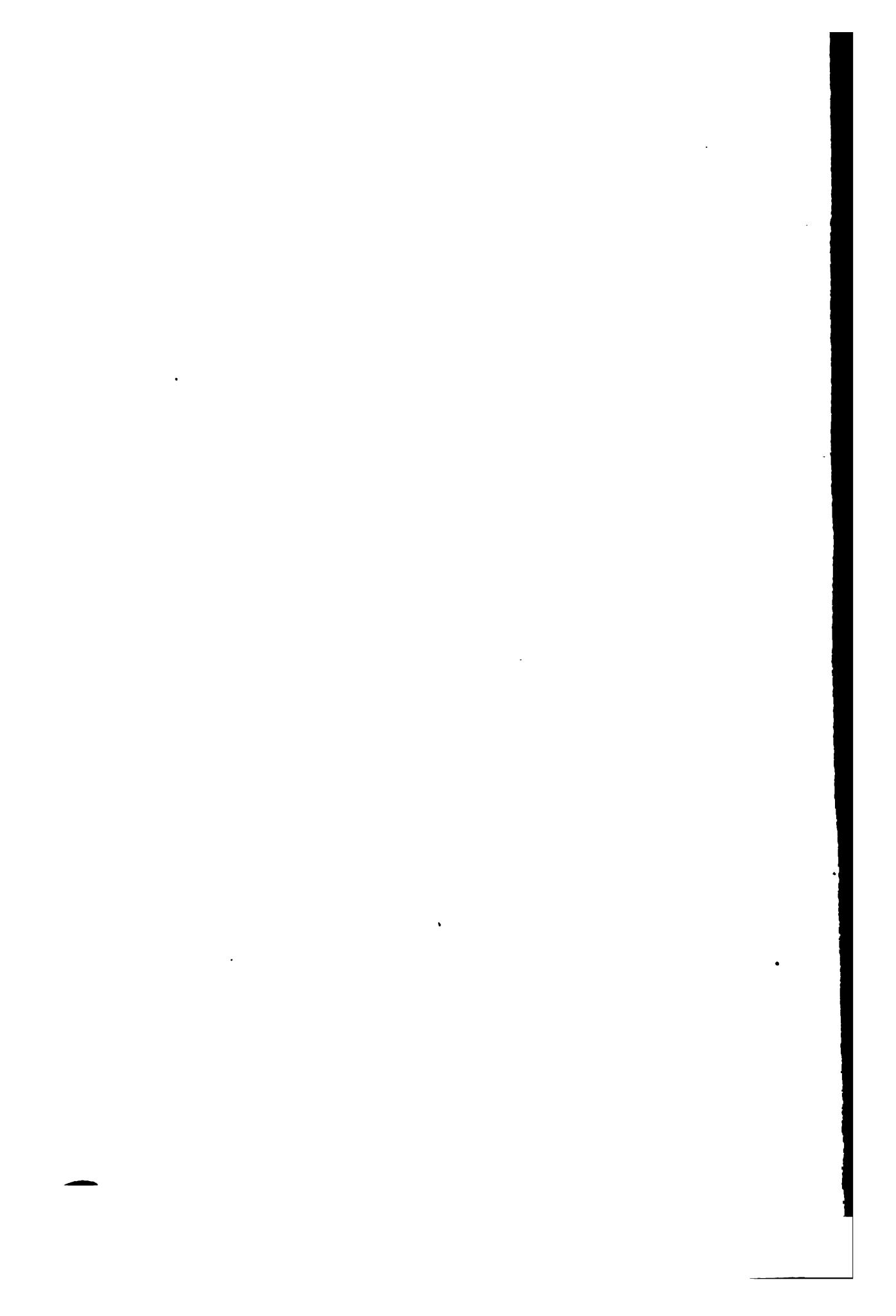


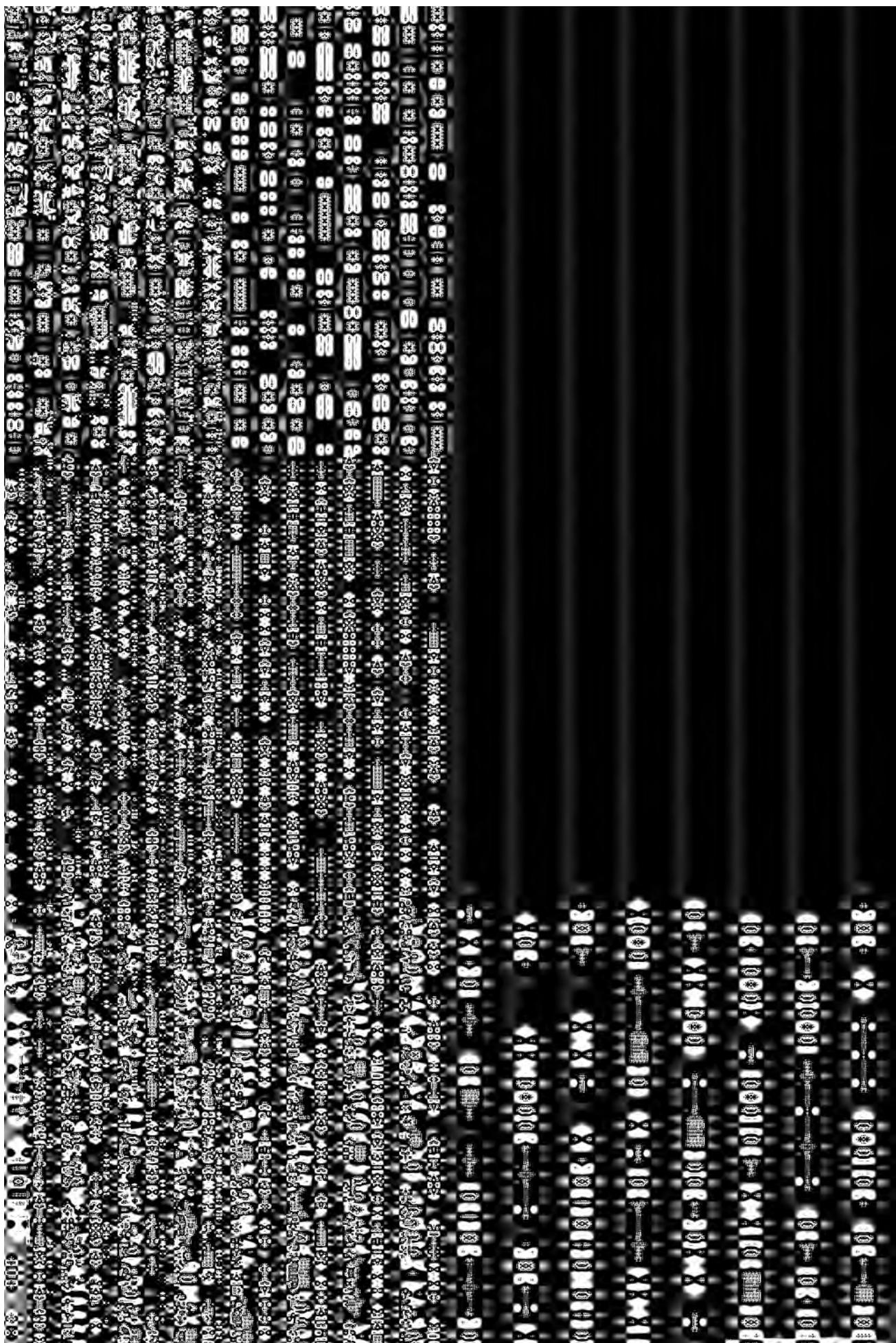
The Prince, Etching — Morris A. J. Bauer

Old Hammersmith. Etching — *Frank Brangwyn*



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